THE ART-UNION.

LONDON, MARCH 1, 1848.

THE MUTUAL INTERESTS OF ARTISTS AND MANUFACTURERS.

WE know the Fine Arts originated in that love of ornament which is inherent in our nature, and of which distinct traces can be found in the lowest depths of barbarism and the most unintelligent forms of savage life. We cannot trace their progress from the cradle to maturity, because their infancy was coincident with the infancy of general humanity; tradition alone preserves imperfect memorials of a time when the art of recording was unknown. It is also singular, that the most fragile specimens of ancient Art have been more perfectly preserved than those of the most solid and durable materials; we have Egyptian vases of greater age than granite statues, and Etrurian pottery more antique than Etrurian tombs. Comparing the relics of the past with the discoveries made in lands revealed to us at different stages of civilisation, we are led to conclude that the moulder preceded the statuary; that sculpture was in its origin merely a plastic art, and that utility had more influence over its early progress than the realisation of ideality.

There appears to us, then, a natural and early connection between the pursuits of the Artist and the Manufacturer. In the primary ages both were combined in one person; through periods of progress they advanced concurrently; and to ensure the perfection of both, the bonds by which they are united, instead of being relaxed, should be drawn closer together in mutual alliance. The Artist offers to the Manufacturer the conception which is sure to command the homage of the public; the manufacturer enables the artist to give his conception not merely a local habitation in material reality, but an existence which admits of its being known, appreciated, admired and applauded. We have abundant evidence that the greatest artists of their day furnished designs for the vases and bronzes of Greece, Etruria, and southern Italy. The Cartoons of Raffaelle testify that the greatest of modern painters did not disdain to become a designer for the workers at the loom and the embroidery frame; Benvenuto Cellini developed the purest conceptions of statuary with the chasing tool; and the revolution which our Wedgewood worked in the English potteries, was most effectually aided by Fuseli and Flaxman.

There is, then, nothing derogatory to the highest Art in lending its aid to decorate objects of utility. The sculptor does not lower his position when he supplies a model for the moulder in iron, brass, statuary-porcelain, or any other substance in which casts may be taken. The painter no way derogates from his dignity when he furnishes beautiful patterns to the manufacturer of furniture cottons, of muslins, of chintzes, or of paper hangings. Artists are public teachers; and it is their duty, as well as their interest, to aim at giving the greatest possible extent and publicity to their instructions.

Now a great but silent revolution has been taking place in the production and reproduction of works of Art for more than a century. The whole tendency of modern invention is to facilitate the multiplication of copies, and to perfect accuracy in copying. Even within our own memory these inventions and discoveries have wrought a wondrous change in the tastes and habits of the people; in their power of appreciating works of Art, and their readiness to concur in securing adequate remuneration to artists. We all remember Goldsmith's description of the humble ornaments that decorated the mantel-piece of the ale-house in his "Deserted Village"—

> "The broken tea-cups wisely kept for show,
> Placed o'er the chimney, glisten'd in a row."

But it would be hard to find an ale-house now in which the ornaments are not of a more ambitious, and we may add of a more instructive, character. Plaster-busts of popular favourites, bisques, statuettes and other pieces of ornament, as suggestive of thought as they are conducive to true decoration, are fast increasing in the rooms where the rustics congregate, even in our most remote districts. The Italian boys with their plaster of Paris casts have been the precursors to a new school of English manufacturing Art; they have fostered a taste beyond their capabilities to satisfy, and generated a demand beyond their power to supply. Steel engraving has produced still more marked and more happy results. In Goldsmith's day the decorations of the walls of the cottage were

> "The twelve good rules, the royal game of goose;"

in our own memory, paltry wood-cuts, most detestably coloured, such as might suit the taste of the subjects of the king of Dahomy, or the aborigines of Australia, were a profitable ware at rural fairs and markets. They have, for the most part, been driven out of the field; the improvement of taste has generated a more intense thirst for knowledge; there is a natural desire to know the history of the event or place delineated in a favourite picture, and to search into the biography of the person represented in any portrait which we may chance to possess.

Now the moral result of this silent revolution has not, we apprehend, been fully appreciated, even in regard to cheap Literature, which as yet has outstripped cheap Art. We doubt if there are many who have even set themselves to inquire into the number of seditious and immoral ballads which have been forced to remain in cold obstruction by the cheap publications of Chambers, Knight, Parker, and others. We doubt whether enough of attention has been paid to the mass of sedition, blasphemy, and obscenity, which has been annihilated by the presence of sound instruction and interesting information attainable at an easy rate. It is a subject to which unexpected circumstances have directed our attention, and we feel as convinced as we do of our own existence, that the extension not merely of literary information, but, at least in an equal degree, of artistic taste, will afford the philanthropist most powerful leverage for securing the moral and social elevation of the British people.

We trust in the high and generous feelings of British artists; we know that no mere pecuniary reward, no title of worldly honour, would be dearer to them than the conviction, that, while they laboured for fame with posterity they were also contributing to the intellectual and moral advancement of the generation in which they live and move and have their being. If we suggest other motives, lower in kind, but still not destitute of practical importance, it is not because we despair of the efficacy of the nobler influences, but because we are anxious to show, that what we urge is not only desirable, but also feasible and practicable.

The multiplication of the copies of a work of Art is an extension of the fame of the artists, from the applause of some score of amateurs, to the honest appreciation of some thousands, and perhaps millions of his countrymen. While the noble and wealthy possess the splendid original in marble, alabaster, or bronze, the value of that original is not deteriorated to the possessor by the multiplication of statuette copies; while the fame of the artist is infinitely extended, and his share in the education of his countrymen proportionately increased. His chances of future gain are equally enlarged; in a country like England, where skill, education, and intelligence, are constantly raising men from the ranks to social position and fortune, a future patron of Art, and perhaps of the artist, is in course of training, when the aspiring operative is enabled to purchase a copy of some of the rising artist's early productions at a moderate rate. Wilkie could tell, and used to tell, the story of a munificent patron who had bought a cheap engraving of one of his first pictures, when but a humble mechanic, and who, when he became a capitalist, was anxious to make the most liberal offers for originals.

As artists rarely trouble themselves with a study of the arts of re-production, they are very liable to the error of introducing details into their works, which add little, if anything, to the general effect and beauty of the whole, but which interpose many serious obstacles to the process of modelling and casting. Now, we are anxious that artists should think sometimes of copyists; that the sculptor should recognise the existence of the modeller, as the painter does of the engraver. Copyright in design secures to him a more certain, and a more honourable remuneration, than any that could have been gained from the lavish liberality of the Medicis, or the extravagant caprices of the Bourbon. In Art, as in Literature, it will be found that small profits on an extensive circulation afford, eventually, better remuneration than large profits from a very limited demand. Let us not be misunderstood; we do not wish artists to become the servants of manufacturers; we do wish them to become their friends and allies; their partners in educating the people; in improving the tastes, and consequently, the morals, of the community; in developing the intellectual strength and the intellectual resources of the United Empire.

Art has its high and holy mission; genius and talents, whatever may be their form, are given to the favoured few, that they may work out the sublime purpose of Divine Providence—the advancement of "Glory to God in the Highest," by the promotion of "Peace upon Earth, Good Will towards Men." Community in the admiration of any excellence is a strong bond of peace; union in the love of any ennobling exertion of the human faculties is, above all things, efficacious in developing and fostering good will. The civilising and humanising effects of Art are upon record; they did not escape the notice of the Roman poet, whose words, though rather hackneyed, we must be excused for quoting:

> "—— Ingenuas didicisse fideliter artes
> Emollit mores, nec sinit esse feros.

Heathen Art recognised its great mission of civilisation; Christian Art in the middle ages was keenly sensible that it had the same high and holy mission; we should be "dull as the fat weed that rots on Lethe wharf," if we doubted that the Art of the nineteenth century, with all its superior means and appliances, surrounded by wonders which Science has achieved, and miracles which mechanical skill has accomplished, should fail to perceive duties, and perform functions, that were felt and discharged in ages of comparative darkness.

The multiplication of the copies of superior Art, so far from degrading the artist, elevates him to that position in the hierarchy of social intelligence and utility, from which he would inevitably be degraded, if he did not suit the operation of his influences on the community to the altered circumstances of the age. The parliamentary orator of the last century was little known beyond the precincts of the House; a few disjointed fragments of his eloquence alone crept surreptitiously into circulation, indistinctly proving his patriotism, and still more feebly representing his ability; Chatham himself is to us little better than a name; now, the night on which the Statesman speaks has hardly gone down the sky, the sun of another day has scarcely peeped upon the heaven, when the records of his words are in the hands of thousands of his countrymen,—travelling, as with falcon-flight, to the remotest corners of the land. What was the influence of the author in the days of Shakspeare? He, the greatest of philosophic poets, he, who

> "scatter'd from his pictured urn,
> Thoughts that breathe, and words that burn,"

depended so little on readers, and had so little reliance upon any public, save that which could be congregated within the walls of a theatre, that there is good reason to doubt of his ever having intended to collect his immortal dramas for publication. Compare the position of Shakspeare in the reign of Elizabeth, with that of Dickens in our own, and the enormous power which authors have gained, from the wondrous increase of the facilities for multiplying copies of their works, will be so apparent to every one, as to preclude the necessity of farther comment.

Now, we desire for the artist the same means of general and extensive influence over his country-

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men, the same share in contributing to the moral and social elevation of his country and his age, which the progress of mechanical improvement has conferred upon the orator and the author. Phidias contributed as much to the glory, the instruction, and the intellectual development of Athens, as Æschylus, or Pericles; but we should be guilty of gross adulation to any modern artist, if we placed him, in this respect, on a level with Dickens and Macaulay. We depreciate not the artist, but we deplore his limited means of extension and multiplication; he has fallen back, not absolutely, but relatively; he retains his intelligence, but he does not keep his influence; his school increases not with the increase of population.

Now, we ask artists to aid us in redeeming for Art its due proportion and rightful share in the intellectual agencies, by which the national mind is moulded, formed, and developed. To obtain that influence, they must establish such a connection between the studio and the factory, as exists between the study and the printing press; they must extend the range of their genius, and widen the circle of popular appreciation. All restriction is adverse to the genius of the age, and should Art perversely adhere to restriction, it will be lost in the undistinguished multitude, from want of strength or followers to make a perceptible party. There is not an artist in England who does not feel that Art holds not the place it merits in public estimation. But can any man wonder at this, who reflects on the few opportunities which the great bulk of the nation has for acquiring a knowledge of the excellences of Art? Our National Gallery is of comparatively little worth; our annual exhibition of sculpture is displayed in a dark cellar, or rather, is hidden there, to prevent its being displayed; and in sober fact, the chief instruction in Art attainable by the English public is derived from the display of statuettes, and copies in shop-windows.

But it has been said, "there is no use in giving the people of England patterns of High Art in their manufacture, for they cannot appreciate their excellence, and they will not pay the price of their production." This reminds us of an anecdote told of Addison and a celebrated diplomatist of his day. The diplomatist doubted whether TRUTH would be appreciated in political discussion, just as some people doubt whether taste would be appreciated in various forms of manufacture. Addison asked the diplomatist, "Did you ever try truth?" and we ask the sceptical manufacturer, "Did you ever try taste?" Our own experience as journalists enables us to contradict those doubts so injurious to the character of the English people. Our readers are aware that we have added largely to the artistic attractions of the ART-UNION, and that this increase of expense has necessitated some increase of price.* There were many sceptical advisers ready with warnings as to the hazard of the experiment. We were told that the English taste for Art was of that kind which is satisfied with the most inferior article, provided it can be had at a very low price; but we trusted to the continuance of that improvement in the public taste by which we have hitherto been borne onwards, and to which, without vanity, we may boast that this JOURNAL has largely contributed; and our confidence has been rewarded by a large addition to the number of subscribers.

English manufacturers cannot hide from themselves that the neglect of Art has been the chief cause of the notion of inferiority by which English fabrics have long been branded. We grant that within the last few years most gratifying evidences of improvement have been brought before us. English porcelain, for instance, has been advanced as much beyond the stage in which Wedgewood left it, as he raised it above the state in which he found it. Two years ago we should not have compared any flower painting of our potteries with a flower painting from Sevres, or any of our raised floral decorations with a similar production from Dresden; now we should court the comparison, and seek the rivalry without any dread of the issue. It is no great effort of memory to recollect a time when, if any man talked of setting up a casting in English iron as a rival to a French bronze, he would be saluted with shouts of laughter as inextinguishable as those of Homer's gods; but no one who has seen the castings of Coalbrookdale would shrink from inviting competition with the iron of Berlin or the bronze of Paris. Not less marked is the advance in our embroideries and textile fabrics, in our printed muslins and furniture cottons, in our carpets and our paper-hangings, in our cabinet-work and in our modes of domestic decoration. Such progress would not have continued, as it obviously and undeniably has done, if improvement had not been practically found to pay. Every exertion to increase artistic excellence has been remunerated by public appreciation and patronage, and would have been still more amply remunerated had the artistic education of the public eye been more perfect and complete.

Artistic improvement in manufactures has created an entirely new school of Architecture in London. Assuredly there are few whose memory cannot carry them back to the old shop-fronts of the Metropolis. They remember the small dingy panes, the heavy frame-work, like the gratings of a prison, and the miserable attempts at display of wares, more calculated to repel than to invite purchasers. Now that shopkeepers have got some things worth showing, they have become eager to display them.* Does any man imagine that the plate-glass, rich mouldings, and splendid pillars in the shops of Regent Street, the New Strand, and Ludgate Hill, would ever have been erected but for the confident belief that repayment would be derived from the gratification afforded to the improved and improving taste of the people? We may be assured that, if the shopkeeper found his association with the architect a losing concern, the march of plate-glass and gilt mouldings would long since have been arrested. Its continued progress is a conclusive proof that *taste pays;* no one, indeed, can doubt the fact who walks through the streets of London with his eyes open.

If we are asked in what branches of manufacture artists may most beneficially be consulted for the improvement of production, we should be much more puzzled to name those to be excepted from a very lengthened list, than those which ought to be included. Art is not less extensive in its range than Science, and we should be glad to know the name of any branch of English production which has not benefited by scientific discovery. Chemistry has marked traces of its progress in every article of our dress, from the hat that covers our head, to the patent sole which protects our feet; it has given patent tiles to our roofs, and concrete to our foundations; it has brightened the candle which lights us to bed, and hastened the fire which cheers us in the morning. Yet we can, though not very distinctly, remember a time when there was as much doubt of the remunerative application of chemical discovery to the improvement of production, as there is now of the application of Art; when the hatter shrunk from all intermeddling with his dye-furnace and his glue-pot; when the shoe-maker feared all manner of danger to his sole; when water-proof hats were deemed as visionary as the cap of Fortunatus, and water-proof boots or shoes as romantic as the slippers of swiftness. Science had to win its way against doubts and fears; the progress of Art must be attended with the same impediments, but every step in advance is not only so much gained from the past, but also a pledge and assurance of further gain from the future. Of Art, as of Fame, it may truly be said,

"Mobilitate viget, viresque acquirit eundo."

But in speaking of the importance of Art to the manufacturer, and of the beneficial results, which may reasonably and surely be expected from the formation of more intimate relations, and a closer alliance, between the artist and the manufacturer, we must not forget that there is another large and important class most deeply interested in the issue, —we mean the operatives. To them we are persuaded that every enlargement of the sphere of artistic production, and every consequent extension of artistic influence, is fraught with greater and more decisive advantages than to any other class of the community. Art affords the best antagonistic force to the dementalising and almost demoralising results which are, to some extent, necessarily involved in the excessive division of labour. There is a stupefying tendency in a sameness of mechanical employment, not always curable by showing the connection between occupation and utility of result, but most assuredly remediable by establishing a connection between occupation and intellectuality of result. No one who has had an opportunity of seeing both at work can mistake the difference between the man employed in filing the parts of a gun-lock, and preparing a decorative casting. The former is degenerating into a mere mechanism of thews and sinew; the latter is developing his intelligence and exercising his judgment.

All who are acquainted with the locality are aware of the great intellectual and moral change which has taken place in the Potteries since the Fine Arts have become more closely associated with the manufacture of porcelain and earthenware. A similar result, equally connected with the progress of the Arts applied to Manufactures, has been witnessed in Coalbrookdale, and other similar establishments. No one who reflects on the matter can doubt that such consequences may reasonably be expected from a larger diffusion of artistic information, because no one can doubt that the most prolific source of vice and crime in this country is stupefied and brutalised intelligence.

The progress of Art in manufactures will necessarily raise the wages of labour. Skill and training must always command their price in the market, and the greatest service that can be rendered to the operative is to show him how intelligence can most largely be combined with industrial pursuits. On this subject we should be disposed to dilate at greater length, but that we have already trespassed on our assigned limits, and it is, besides, one of such great importance as to demand consideration in a separate article.

Here then for the present we shall conclude, convinced that such an alliance as we have recommended, so far from lowering the position of the ARTIST or diminishing the net returns of the MANUFACTURER, will largely increase the fame and profits of both, and also confer large benefits on all whom they employ and on all whom they supply.

W. COOKE TAYLOR.

* It may not be uninteresting to our readers to know that the circulation of our Journal has gradually increased with that increase of taste, which we have laboured to advance; and that our own advantages have augmented in proportion to the improvements it was our duty to promote. The circulation of the Art-Union during the first year of its existence—nine years ago—was under 1000; it varied between 1000 and 2000 during the four succeeding years; it then increased to 4000; in the year 1846, it was raised to 7000; in the year 1847, it had much more than doubled that amount; and we commence the year 1848 with a still more largely augmented circulation. Much of this advance is no doubt attributable to the improved, and greatly more expensive, character of the Publication; but much of it is unquestionably owing to enlarged interest in the subject, to the added power of appreciating excellence, and the increased desire to produce, and to procure, improvements in every branch of Art.—*Ed.*

* Already there are several shops in the metropolis established for the express purpose of exhibiting, with a view to sale as well as show, the more attractive productions of British Manufacturers; combined in some cases with those of the foreign manufacturer: we may instance the shops of Mr. Cundall and Mr. Eldred, both in Bond Street; in each of them will be found a collection of remarkable works from several British and Continental manufactories. We may safely state that in these cases the experiment has been very eminently successful; we believe we may claim the merit of having set them the example: indeed they have publicly stated as much; the objects we exhibited in our Office window having been largely inquired for, and not being procurable through our means, naturally suggested to active and enterprising tradesmen the policy of obtaining them for sale; and thus originated these shops, which will, no doubt, multiply: when we find they have multiplied sufficiently, we shall consider that our task has been fulfilled; that there will be no longer any necessity for a public exposure of such articles at our Office;—leaving the duty of procuring and supplying them to those who will do so in the ordinary exercise of trade. We receive proofs, daily, of the avidity with which manufacturers avail themselves of the means of obtaining publicity for their works; such was by no means the case a very few years ago: this is mainly attributable to the advancing spirit of the age, with which all classes are compelled to keep pace; and it is in some degree no doubt owing to the Designs' Registration Act, which, however imperfect it may be, affords some security to the inventor or improver. Upon this subject we shall have much to say when bringing under notice the approaching Exhibition at the Society of Arts.—*Ed.*

THE APPLICATIONS OF SCIENCE

TO THE FINE AND USEFUL ARTS.

THERMOGRAPHY;

OR, THE ART OF COPYING PAINTINGS, PRINTS, AND OTHER OBJECTS BY MERE CONTACT.

Our desire is to serve as effectively as possible the cause of the advance of Art and the more general diffusion of a correct taste. It appears to us, that this may be as often accomplished by suggesting to the practical man the application of new facts, as by describing those applications which have been already made. Indeed, although the relationship of many branches of Science to the various classes of Art-production which claim our attention may *appear* remote, yet it will be found, upon examination that, if they have not already proved their close alliance and important aid, the promise which they give of doing so is great and earnest. It rarely happens that the experimental philosopher, engaged in working out the phenomena connected with any branch of physical science, thinks of the applications which may be made of the numerous isolated facts which are continually presenting themselves to him, in the progress of his investigations. It as rarely occurs that the artist or Art-manufacturer becomes acquainted with these facts until a long period after their discovery, unless some accidental circumstance luckily proclaims them; and even then, a peculiar order of mind, or a train of thought in a given direction, affords the only chance of their speedy and appropriate application. At the same time, as we devote our pages to descriptions of the various useful appliances with which the genius of the last half century has enriched the worlds of Art and Manufacture, we shall, at intervals, record those facts new to our knowledge which promise, though remotely, to be available to the great purposes of utility and refinement. We hope by so doing to render real assistance to both Science and Art. To Science, by showing that the value of a simple discovery consists not in its immediately apparent worth—a truth cannot be valueless—although its uses to mankind may not be readily seen. To Art, by playing the part of a collector of scientific facts, from which selections may be made, as the advancing necessities of its progress may demand such aid.

Considerable attention has been given, from time to time, to several processes by which copies of prints, letter-press, &c., could be made with facility and correctness; and we have had the process of Anastatic printing attaining to much perfection in this country, while some analogous operations have been as effectually brought into play on the continent. With these it is not our purpose at present to occupy attention, but to show that, arising out of the phenomena of the Daguerreotype process, there is a series of very remarkable influences, which may evidently be rendered available for many of the purposes of the painter, the engraver, and the connoisseur; if not of still further use in facilitating the diffusion of those works of Art among the people, which, bearing the beautiful impress of the hand of genius, diffuse an influence, by their presence, of a pure character; which add to the charms of life, and awaken in each breast those poetic feelings which are chilled, too commonly, in the hard-working world. Among the "minor topics" of the number of the *Art-Union Journal* for February, will be found a notice of some striking results obtained by M. Niepce. He has succeeded in copying, in various ways, engravings and drawings, upon paper, metal-plates, glass, porcelain, and ivory, by mere contact. The results thus arrived at by the son of the partner with Daguerre, in all those investigations leading to the process which bears his name, and who, indeed, advanced far beyond Daguerre in the physical views which he deduced from his inquiries, appear to us of such promise that we lose no time in recording all that has hitherto been done towards improving processes, which are no less interesting than the Photographic ones out of which they spring.

In the Philosophical Transactions of the Royal Society for 1840, a paper was published on the use of Iodine as a photographic agent,* in which the following passage occurs:—"If a current of sulphuretted hydrogen be thrown upon a paper still wet with solution of nitrate of silver, beautiful coloured rings are produced. When the gas is fully saturated with sulphur, these rings are very dark, and of the richest lustre. If in this state the papers are placed between the leaves of a printed volume, a perfect copy of the printing is made in twenty-four hours, the letters being white. By passing the paper through an alcoholic solution of iodine, the letters become a full black." To this passage the following note was appended by Sir John F. W. Herschel:—"On several occasions, when photographic papers variously prepared (but not darkened), and marked and numbered *with pencil* at the back, have been laid together face to back, in the dark, for some time, the pencil-marks on some of them have been found exactly copied (in reverse) in a dark brown impression on their neighbours. This effect is not produced by all pencils on the same paper; as a preparation of the paper, nitrate of silver over borax seemed to succeed best. Gold-leaf printing (the common ornamental printing on cards, &c.) may be copied on nitrated paper (paper washed with nitrate of silver) by simple juxtaposition and gentle pressure for some time in the dark, which is probably owing to the copper used as alloy, as the other may be by sulphur in the pencil."

In a postscript to the same paper will be found also the following:—"If papers saturated with starch, prior to being washed with the salt of silver, and exposure to sulphuretted hydrogen gas, the silver being applied on one side only, be, when completed, placed between the leaves of a printed book and subjected to some little pressure, the printing is faithfully copied off on the *unsilvered* side. It is with difficulty the letters can be made out when taken from the volume, but by immersing it in a solution of iodine they become a deep blue, verging on a black, whilst the ground remains of a yellow colour, which by continued action of the fluid changes to a light violet."

These appear to have been the earliest indications of the processes which M. Niepce has considerably extended and developed, but they only form one portion of a series of very remarkable phenomena which have attracted the attention of some three or four experimentalists. These phenomena are found to depend in a striking manner upon the properties which differently coloured bodies possess of condensing vapours in varying proportions upon their surfaces—and on the fact that different vapours—as the vapour of mercury and of iodine—are mutually repellant. From the circumstance that all the results which have been obtained exhibit a very close relation between the surfaces employed and their powers of radiating heat, the term Thermography or *Heat-drawing* has been employed to embrace the entire class of results under consideration.*

One or two very simple experiments, curious of their kind, will materially serve to explain the more rare results which will presently be described, and although we cannot see clearly the causes which operate in producing the effects, they afford us a clue which may eventually conduct us to the truth.

If upon a plate of polished metal, or of glass, we place any disc, say a coin or medal, and then breathe upon it, all parts of the tablet except that covered by the disc, are bedewed with the moisture of the breath. If the disc is removed and the vapour allowed to dry off, no trace of any image is to be detected; but an actual change has been made in the condition of the surface of the tablet, so that if we again breath over it, the space which was covered, will condense more vapour than the other parts, and we thus obtain a correct mark of the size of the disc employed.

If we take a perforated screen of any substance, and placing it on a metal tablet, expose it to the influence of light for an hour or two, it will be found, upon removing it, although there is no evidence of any impression upon the tablet, that a dormant image exists, which may be developed by breathing upon the plate, or subjecting it to the action of mercurial or any other vapour. From these two experiments we learn that it is easy to produce upon solid surfaces very remarkable changes by most simple means. A great number of experiments have shown that these changes are due to alterations of temperature,† and without, in this place, detailing the minute investigations which have been made, it will be sufficient to state, that, as differently coloured surfaces are known to radiate heat in varying degrees, we have the means of making a series of impressions upon solid plates, by simply availing ourselves of this property. As an example, we will suppose we have upon a sheet of paper a series of colours arranged in any order, or blended in any way; blue, red, and yellow, being of course their primitives; now all these colours which are red, or have red for their base, will radiate more heat than the yellow series, and the yellows more than the blues; consequently if we place this chromatic sheet of paper in contact with a plate of silver or copper, and retain them so for some time, we shall find, upon applying any vapour to the plate, that the order of the deposit of the vapour will be exactly as is the intensity of radiating power in the colours; over the parts in contact with the reds we have the largest quantity of vapour condensed, and over those which were in juxtaposition with the blues, the least; the yellows occupying an intermediate position.

The great difference between the radiating powers of black and white enables us to copy a printed page, in this way, with considerable facility. If we avail ourselves of a modification of the Daguerreotype process, we may produce these copies with still greater readiness, and in a more perfect manner.* Moser has shown that a silver plate covered with a coating of iodine—as for a Daguerreotype picture—is capable of receiving a well-defined impression of a medal, with its design perfectly made out, or of an engraving, placed even a few lines distant from it. In such a way this experimentalist succeeded in copying some of the prints after Raphael and other celebrated masters. Previously, however, to the publication of Moser's discoveries in England, a process of a somewhat different kind was published in the paper just now noticed, "On Thermography." It was as follows: "A well-polished copperplate was amalgamated on one side, by rubbing it over with the nitrate of mercury. It was then well washed to remove any undecomposed salt, dried, and, by rubbing with soft leather, brought up to a bright surface. Upon the plate thus prepared, an engraving was placed, and kept in contact for some hours. When the print was removed, the plate was exposed to the vapour of mercury, that developed a copy of the print, which in this stage, although very perfect, was but faintly made out. The plate was now to be exposed to the vapours of iodine, by being placed in a box over a small quantity of that substance, and in a short time a very intense impression resulted, the blacks being formed by the iodine, and the whites or lights by the mercury. Impressions of this description possessed a considerable degree of permanence; and even, upon rubbing off the mercury from the copper, it was frequently found that an impression had been deeply made into that metal itself."

Such was the condition of our knowledge of this very curious subject previously to its engaging the attention of M. Niepce. The phenomena had been investigated by Professor Moser, Dr. Draper, M. Karsten, M. Knor, and some English experimentalists incidentally made a few researches; but, notwithstanding the numerous indications of processes promising a successful application, it does not appear that any such were made, and the subject was almost forgotten.

In addition to the curious phenomena which we have described, another fact came under observation, upon which depends the improvement introduced by M. Niepce. It had been observed by Moser and others, that those surfaces, radiating heat differently, condensed vapours in an inverse ratio to their radiating powers; for example, that the black parts of an engraving, a pen-and-ink or pencil drawing, condensed and absorbed more iodine vapour than the white parts of the paper. It was also known that the vapours of mercury and of iodine would not attack the same parts of any surface, as is shown in the experiment previously described. Upon a knowledge of these facts, which have been very carefully examined by Niepce, depends the success which has attended his investigations.

According to the report of these investigations published in the Répertoire de Pharmacie, the best mode of proceeding with the iodine is as follows:—

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* On the Influence of Iodine in rendering several Argentine Preparations sensitive to Light, and on a New Method of producing, with greater distinctness, the Photographic Image. By Robert Hunt.

* See Reports of the Royal Cornwall Polytechnic Society, for a paper on Thermography, read November 8, 1842; or Philosophic Magazine, December, 1842.

† See Philosophical Magazine, April, 1843, vol. 22, p. 270; and December, 1843, vol. 23, p. 421.

* See—On Vision and the Action of Light on all Bodies, Some Remarks on Invisible Light, and, On the Power which Light possesses of becoming Latent,—by Professor Ludwig Moser. Published in Poggendorff's Annalen in 1842, and translated in Taylor's Scientific Memoirs, vol. iii., part xi.

Finely-divided iodine is sprinkled over a piece of wool, and this is placed in a box, the size of the engraving which we require to copy; the box should not be more than four inches deep. The engraving or drawing is stretched very evenly upon a board, which serves as the cover of the box, and then placed over the iodine. At the ordinary temperature of our atmosphere, about an hour is required for iodising the engraving. To transfer this impression to metal, nothing more is necessary than to press the paper into very close contact with it, and allow them to remain together for an hour or two. During this time the iodine leaves the paper, and having a very powerful chemical affinity for the metals, it combines with them, forming, as the case may be, either an iodide of silver or of copper. The impression is, however, exceeding faint, and sometimes the change of colour is so trifling, that it is difficult to trace the lines of the picture. If in this state the metal plate is exposed to the vapour of mercury, it condenses over all those parts which are not acted upon by the iodine, and we have a picture exactly resembling a daguerreotype; the lights being represented by mercurial vapour, and the shadows by an iodide of the metal employed. The pictures obtained in this way are very easily destroyed; but if a copper-plate amalgamated with mercury be employed, the impressions obtained will, in a few days, from the close chemical combination which takes place, become very permanent. As iodine has a strong affinity for starch, forming with it the chemical compound, iodide of starch, which is of a fine dark-blue or purple colour, we have the means of making copies upon paper in a very easy manner.

It is necessary to employ starch into which no *blueing* has been put; but having obtained the fine white starch which is manufactured, a thin solution of it should be made, and sheets of the best kinds of paper soaked in it until they are thoroughly impregnated with the fecula. They are then to be spread upon clean blotting-paper, and gently wiped on both sides with a soft cotton cloth to remove all superfluous moisture. This being done, the sheets must be carefully dried, and kept for use.

They are to be used as follows:—The engraving or drawing, being iodised as before, is placed in contact with the starched paper. Several folds of blotting-paper are moistened with water slightly acidulated with sulphuric acid, and then placed at the back of the starched paper; the whole being pressed into close contact, care being taken that no air intervenes between the picture and the starched paper: the arrangement must remain undisturbed for a few hours. During this time, the operation being materially assisted by the dilute acid, which slowly permeates the starched paper, the iodine is transferred, and we procure a fac-simile of the original on it, represented in the iodide of starch. This chemical compound is very permanent, and the only fixing required is a little washing in cold water. As the original receives no injury, the iodine volatilising readily, and leaving no stain on the paper, we have the means at command of procuring copies of many of these rare and beautiful treasures of Art, which could not be procured in any other way with so much fidelity.

When we reflect that we may thus procure transcripts of the sketches of Raphael, and the first thoughts of many others who have created for themselves imperishable names, and given to mankind works, which, being impressed with the beautiful and the true, perform a most important part in the great work of elevating and purifying the human mind, the value of the discovery will be readily appreciated.

It is stated that oil paintings may be copied in the same manner. Without doubt, the different colours which constitute a painting will condense the vapours of iodine unequally, and this might be transferred to starched paper; but it appears to us that the inequality of the surface of an oil painting will very materially interfere with the process of copying. It is probable, however, that means may be devised, by which this difficulty may be overcome. Water-colour drawings may be copied by this means without fear, the very slight dampness produced by the moist blotting-paper not being sufficient to disturb the colour on the paper. The great use of the process will be, however, to copy pen-and-ink, or pencil sketches, or rare prints. By the same means, fac-similes of records, or charters, may be obtained, without, in any way, damaging the original.

In addition to the above processes, others of an analogous character have arisen out of the investigations of M. Niepce.

This remarkable property is not confined to iodine; chlorine and the vapour evolved during the slow combustion of phosphorus yield the same result. Impressions may be taken by means of these two agents on silver or copper plates by pressing them on the engraving impregnated with the chlorine or phosphorous vapour, and subsequently exposing the former to the vapours of mercury, and the latter to those of ammonia. But a still more curious application of these properties consists in fixing the vapour of phosphorus directly on the metallic plate, and applying it in that state on the engraving we wish to reproduce. The plate being then removed, and subsequently exposed to the fumes of mercury or ammonia, an impression of the engraving is obtained, but of a negative character; the vapour of the phosphorus having gone off the plate to fix itself upon the black lines of the engraving, these black lines appear white in the reprint.

The vapour of yellow sulphuret of arsenic (orpiment) evolved in the open air imparts to an engraving, exposed to its influence for about five minutes, the property of instantly impressing its proper image on a plate of copper or polished silver. The operation is very simple, and will probably find application in the art of engraving.

Nitric acid and hydrochloric (muriatic) acid impress the white, and not the black parts of engravings; the proofs produced by the vapour of these acids are negative in all cases where the vapours already cited yield positive impressions, and *vice versâ*.

We cannot but regard the discovery of the fact, that vapours are condensed according to some definite law in immediate relation with the law of the radiation from coloured surfaces, as of the utmost importance. A wide field for inquiry is opened to the man of science, and the indications of the applications which may be made of this very remarkable property, already given, are quite sufficient, we should think, to secure the attention of practical men.

It should be remembered that almost any material may be employed as the surface upon which to receive the impressions, in the several modifications of the processes; metals, glass, polished stones, wood, paper, (white or coloured) leather, or parchment—all may be rendered equally serviceable. The only difficulty which presents itself in practice, is one which equally applies to the use of iodine on the Daguerreotype plates. It requires care to effect the equal iodisation of the engraving or drawing. It is not easy to describe all the manipulatory details which are necessary to ensure success; practice alone can give the guide to certainty of operation. The iodine should be very equally diffused over the carded wool which covers the bottom of the box, and the sides should be carefully cleaned, to prevent the creeping of the vapour up to the edges of the paper in large quantities. It is also necessary that the box should be maintained of the same temperature on all sides; with these precautions many failures cannot arise.

There appear to be many other chemical substances which may be employed to produce analogous results to those we have described above. The vapours of ammonia, of muriatic or sulphuric acid, attack differently coloured surfaces, in the same way as iodine and phosphorus, and we may, therefore, reasonably infer that, before any long period of time, we may be in possession of the means of producing etchings upon metal plates from prints or drawings with considerable facility. It will be in the remembrance of many of our readers that in the Art-Union Journal for Jan. 1845 we published a specimen plate illustrative of a process by which a fine line engraving might be copied in a very short time upon a steel plate. This process has, we understand, been considerably improved, and in a short time prints will be published at a remarkably low price, in evidence of the readiness with which this particular process effects the transfer and etching of the finest works of the engraver. Whether this be produced by any such means as those described in this article we are not aware.

In putting our readers in possession of a very simple series of processes by which effects no less interesting than those produced by the Daguerreotype may be obtained, we feel that we are essentially serving the cause of Art. Although it may appear to many that their particular interests would suffer by the introduction of methods, by which effects equal to those produced by their delicate labours, demanding every power of eye and facility of hand, are to be executed by a manipulatory process requiring but little care, we are satisfied that the influence to be produced by placing within the means of the multitude the works of the best artists will be such, that a demand for original productions of a high order, far superior to anything at present known, will be created, which will require the industry of the artist and the engraver to be taxed to the utmost.

Good Art, cheaply rendered, will serve the high purpose of teaching the people, and improving their powers of perceiving the beautiful, as it exists in nature, and as it is reflected in Art. By supplying this want, a taste for works, stamped with the purity of genius, will be created, and a large demand must be the natural result. Painting, no less than poetry, assists in kindling up the better feelings of human nature; and as a most important aid to the appreciation of those works of genius which we store in our Exhibitions, we cannot but regard the cheap circulation of faithful copies of these productions as of the highest value. With these views, we have much satisfaction in recording the Thermographic processes.

ROBERT HUNT.

SUMMER.

HER ROYAL HIGHNESS,
VICTORIA ADELAIDE MARY LOUISA,
PRINCESS ROYAL.

FROM A STATUE BY MARY THORNYCROFT.*

THIS engraving is one of a series of Four, representing the four eldest children of HER MOST GRACIOUS MAJESTY THE QUEEN, AND HIS ROYAL HIGHNESS PRINCE ALBERT, as the FOUR SEASONS. They have been executed for her Majesty by Mrs. Thornycroft; and her Majesty's permission was graciously accorded, that engravings of them should be published in the ART-UNION JOURNAL.

As works of Art, these statues possess surpassing merit; they confer honour upon, and cannot fail to obtain extensive fame for, the accomplished sculptor—whose high genius and fruitful industry supply another proof that intellectual supremacy is by no means the exclusive privilege of the stronger sex. We might, indeed, draw such inference from the Throne as well as from the Atelier; for, happily, it is the glory and distinguishing characteristic of our age, that EXAMPLE teaches all that is truly great, virtuous, and worthy, from the loftiest station, to every grade of society that intervenes between the highest and the most humble.

The Princess Royal, the eldest of the Royal children, was born on the twenty-first of November, 1840, and is, consequently, in the eighth year of her age. The appended engraving may be regarded as a striking likeness of the Princess: it exhibits a countenance remarkably fine, intelligent, and gracious, while the form is that of healthy youthful vigour—full of hope for the future. If the print was that of a young country girl, whose name was unimportant, and in whose fate there could be neither sympathy nor interest, it might still be welcomed as a valuable acquisition, for the happy character it pourtrays, and its excellence as a work of Art; but its worth cannot fail to be largely increased—considered as a portrait of one who is inexpressibly dear to millions.

It is unnecessary to state that the power—graciously given us—to introduce into the ART-UNION the SERIES to which we refer, will, while it largely benefits this Journal, be a boon to the public; for there are few persons in England who will not receive these engravings with exceeding delight.

We may presume to add, that the value of the gift, on the part of her Majesty and the Prince Albert, was greatly enhanced by the gracious manner in which it was bestowed; and by the approval of our Work, and its general conduct, which it was expressly designed to indicate.

* Engraved by W. ROFFE. Drawn from the Statue by EDWARD CORBOULD.

E. Corbould. W. Roffe

THE PRINCESS ROYAL.

ENGRAVED BY GRACIOUS PERMISSION OF THE QUEEN
FROM THE STATUE BY MARY THORNYCROFT
EXECUTED FOR HER MAJESTY

Printed by R. M. Marks

Proofs on India Paper 5/-

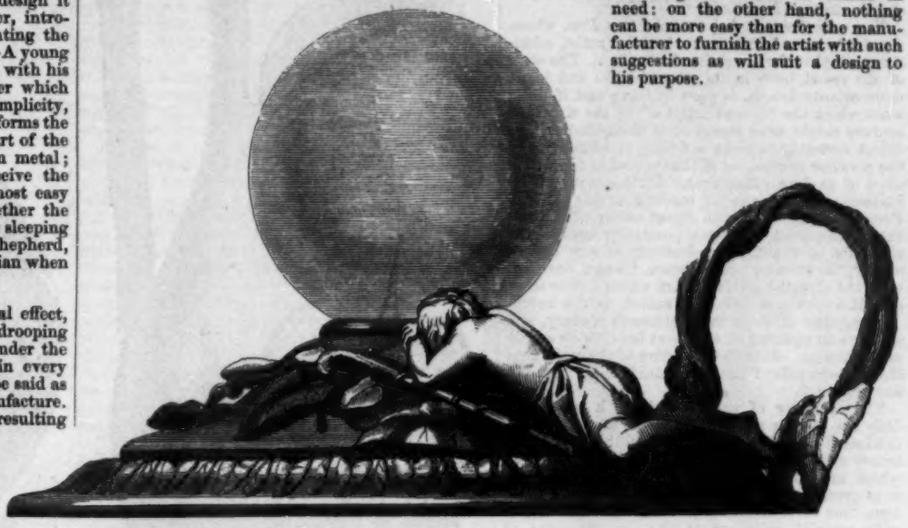
PUBLISHED EXCLUSIVELY IN THE ART-UNION JOURNAL.

ORIGINAL DESIGNS
FOR MANUFACTURES.

A Design for a Night-Lamp. By Henry Fitz-Cook, (4, Baker Street, Pentonville.)—Luna and Endymion.—This old classical story was a favourite alike with the ancient Romans, with the later Italians, and since, with most of the artists of Europe who have devoted any of their attention to mythological subjects. In the accompanying design it forms the principal feature; not, however, introduced in the ordinary manner of representing the scene, but by the following arrangement:—A young shepherd in classical attire and furnished with his crook, lies asleep upon a mountain, over which wreathes the convolvulus in elegant simplicity, while an adaptation of its leaves and buds forms the moulding round the base. This entire part of the composition is supposed to be executed in metal; at the summit a glass, intended to receive the light, by its globular form conveys the most easy and natural idea of the Moon. Yet, whether the allusion be understood or not, whether the sleeping figure be regarded or not as the beautiful shepherd, and the glass globe filled with lustre, as Dian when

"she stooped to kiss Endymion;"

the calm quiet of the object in its general effect, the attitude of the young man, and the drooping leaves of the flower sacred to evening, render the whole appropriate for its purpose, and in every way sleep-provoking. But a word must be said as to the applicability of the design for manufacture. The artist (apparently by an oversight resulting from his wish to give the myth in its most perfect development), has neglected in the glass globe to indicate any orifice, which the light within would naturally require; and, no doubt, in many of the designs which we offer to our readers, similar omissions may occur; arguing, that a communication should take place between the artist and the manufacturer. The designs which, from month to month, we are enabled to offer, believing that by them we are forwarding and improving the state of Decorative Art in this country, are not intended to be implicitly copied or adopted: they are suggestions, and suggestions only, in spite of their definitiveness; for it cannot be expected that, without teaching, the designer should be aware of all the requirements of the manufacturer, and of all the capabilities of his material, any more than that the manufacturer should be so much an artist as to dispense with the designer's services. Upon this point we cannot lay too much stress. Our purpose is to bring the two—the artist and the manufacturer—into direct communication, not only with reference to the subject more immediately to be considered, but with a view to promote such intercourse as shall give to each the information in which he may be supposed to be deficient. Many of the artists, whose designs it will be our lot to publish, are, no doubt, unacquainted with the peculiarities of the process through which their designs, if adopted, will have to pass. This is a disadvantage very capable of removal. Stourbridge is not the only place where glass is made; nor is Staffordshire the only district where there are potteries: in short, the artist may readily acquire the knowledge of which he stands in need: on the other hand, nothing can be more easy than for the manufacturer to furnish the artist with such suggestions as will suit a design to his purpose.



Design for a Child's Mug. By H. Fitz-Cook.—It is highly essential that one of the earliest objects placed in the hands of a child should be a powerful lesson both in principle and in Art—that in the mug, the use of which he often and eagerly claims, nothing unseemly, nothing ugly, nothing likely to wound his tender feelings, or to inspire thoughts of a very abstruse nature, should ever be introduced. The frail and delicate ornaments of Nature, the flowers which the boy has constantly culled and admired in field or garden must be pleasurable to his informed mind, and the representation of instruction from both his parents a fitting occasion for that mind to dwell upon. The plants which Mr. Fitz-Cook has depicted, in company with the figures on the sides of his design for a mug, are the primrose and the lucerne, emblematical flowers, which will surely be appreciated.

DESIGNS BY W. HARRY ROGERS.—The first object on this page is a design for a WASH-HAND JUG, in which the spout is the most remarkable feature, from being formed in the shape of a water-leaf; and, in order that the rest of the jug should be in unison with this portion, the handle is formed of rising and descending flag-leaves, while the body or base is enriched with bulrushes and reeds in bas-relief. There is much simplicity in the general outline of the jug, which has no extraneous decoration to cloud the relationship between the object and its intended purpose.

The second engraving represents a JUG, whose simple form and ornaments in faint relief, admirably adapt it for execution in Parian. The style of the vessel, both in its general mass and in its more minute details, is pure Italian; and if not a work which the "grand maitres" of the sixteenth century might have issued from their studios, this object certainly exhibits a felicitous adaptation of the peculiar decoration of that period to the necessities of modern refinement. Unlike many of the imitative productions of modern artists of the French school, whose sole object seems often to be the development of a form possessing some of the elements of beauty, but destitute of any end or utility, the present performance, though enriched with the elevated species of Art which Udine drew and Benvenuto modelled, is suited to the every-day purposes of life in the nineteenth century, and displays an opening of sufficient breadth to admit of cleanliness. It is the intention of the artist that the opposite side of the jug should differ from the one engraved.

The difficulty of producing in such articles of daily use, beauty and originality of form, without detriment to utility, is constantly felt by manufacturers and displayed in the unartistic attempts which are often issued from their establishments, to so great an extent that we conceive the designs from time to time distributed through our pages, with especial reference to the improvement of British pottery, will be hailed as a valuable boon; and even if not actually executed fac-simile, prove eminently suggestive in the fabrication of similar objects. The vases of the ancient Greeks and Romans, formed with the purest regard to geometry and the most elegant adaptations of nature, have been too often regarded as models for the jugs required in constant use by modern civilisation; and it has been forgotten that the narrow necks of the former, and the necessarily wide ones of the latter, render the two departments entirely distinct. A removal of the many obstacles in the way of combining use and beauty in a jug, has claimed the attention of a host of artists from the immortal Flaxman, downwards; and it is possible that an attempt to make it what it is not—to do too much—a deviation from the principle of designing the article for what it is not, as a representative of some pre-conceived notion, may account for the many unsuccessful performances which it has so frequently been our office to condemn and to deplore.

Our next design is for a pair of SUGAR-TONGS, in which two boys are represented picking sugar from the cane. The semi-circular handle is formed by two leaves of the plant, which cross each other; the knots in the stems give support to the figures.

The fourth contribution to this page is a design for a COALSCUTTLE—an object of constant use, and yet it is perhaps the very first of its class in which something to admire—something more than common-place—has been attempted. Upon a shell-basis, foliage is carefully relieved, and at the back appears the mask of some huge Polypheme, which, while it indefinitely excites a notion of propriety in connexion with the purpose of the object, at the same time avoids that kind of allusiveness which, treated literally, would border on vulgarity. There is no doubt it could be easily worked, and its ornamentation in no way interferes with its usefulness.

DESIGN FOR A SILVER JUG. By M. JEANNEST.—The peculiarity of this design consists in the handle, which is detached from the upper part of

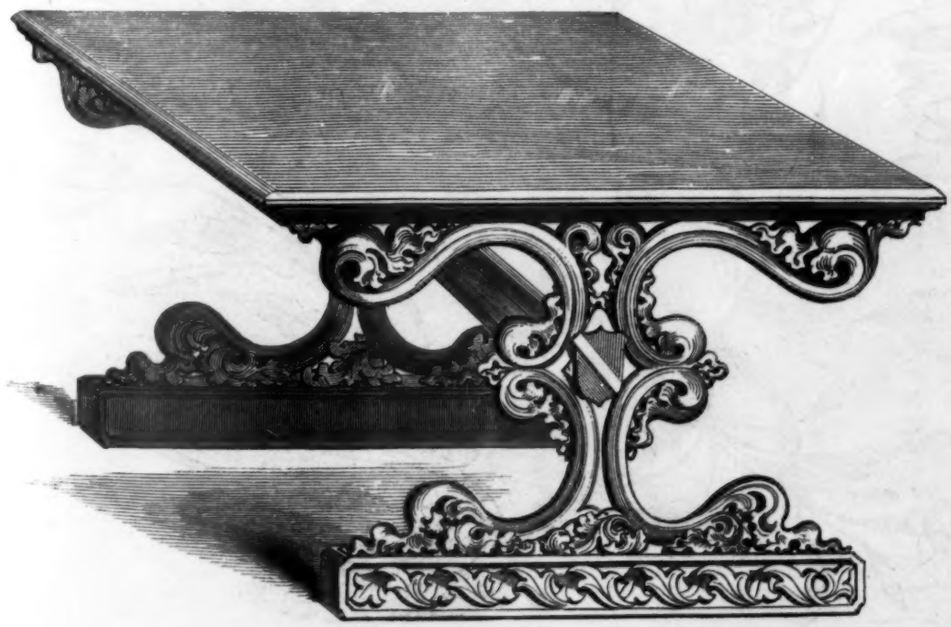
the vessel, its root being suspended in air, terminated in a scroll and surmounted by a Cupidon, who is in the act of attacking a serpent. The companion boy forms a most graceful hinge for opening the lid, and similar figures grouped round the body of the jug support garlands of drapery; there is much to praise in the composition in details; it is, however, suggestive rather than practical.

DESIGN FOR A CLARET JUG. By Mr. T. WOODINGTON.—The materials intended for the execution of this object are glass and silver, the glass being properly only cut in a number of hollows, by which a considerable amount of reflection is obtained, and the metal wrought into ornaments, which, in some places, is a copy of the natural vine with its leaves, fruit, and tendrils, and in others, an adaptation of the tree's accessories; for example, the husks which unite the stem to the branches are frequently introduced, and with very happy effect treated as decorative embellishments. The handle is entirely of metal, and is judiciously made to belong to the jug itself by a flat mass of leafage, which appears between the two.

DESIGN FOR A GOTHIC TABLE. By Mr. ROBINSON.—There can be no possible doubt that this design would execute well and produce a picturesque effect. All are aware of the freedom and wildness which characterised works produced in Germany during the 15th century; and reference to those objects must be an apology for Mr. Robinson's design, which may be repudiated by some national architects finding themselves unable to assign the table to the "Early English" decorated or perpendicular style. The shields at either end might with propriety be emblazoned with the family coats of gentlemen, proposing to have the design carried into execution for hall or library.

This, for the present month, concludes our series of designs, many of which we should rejoice to see worked by manufacturers who, we repeat, should, to produce objects for all to admire, and none to carp at, be in constant intercourse with the artist or artists intrusted with the office of furnishing designs. And there can be no doubt, that an adherence to this plan, which has been too much disregarded, would place the Decorative Art of this country in a high position with regard to the efforts of other countries of Europe, and create improvements which are much to be desired, and which the public voice is beginning to require.

The French have worked hard to produce in the manufactures of our own day, a deviation from the works of the last 50 years, but we think that their strained attempts at originality exhibit a want of principle, a groping in the dark, which we should be sorry to see transplanted to our own shores. And now that England is beginning to suggest improvements, she should, far from imitating the extravagancies of other schools, possess laws to guide her in Decorative Art as fixed and unerring as those which have given to her machinery the palm of beauty and accuracy. Her resources are boundless, and her facilities in the execution of every species of manufacture the most powerful in Europe; let her but overcome the difficulties attending the progress of a design from its embryo in the hands of the artist to its development in form, and she will have established a school for herself superior to all others whether previous or contemporary. Such a state of things must come; the public are happily beginning to demand it, and the interest which all branches of the community are taking in the subject will act as an impetus to its consummation. The pages dedicated to Original Designs in this number, and in those that have preceded, are to be regarded but as the "beginning" of a series which we confidently expect will become better and more practically useful as we proceed: of those we have supplied, however, no fewer than *four* are at the present moment in process of manufacture. We regard this fact as most cheering, to us as well as to the Designers; and we trust it will be productive of public advantage.



NATURAL FOLIAGE. BY R. REDGRAVE, A.R.A.

No. 1. Briony; 2. Hawthorn with fruit; 3. Nightshade fruiting; 4. Jasmine; 5. Fuchsia; 6. Vetch.

MIDSUMMER EVE: A FAIRY TALE OF LOVE. BY MRS. S. C. HALL.

THE two engravings contained on this page were drawn on the wood by T. CRESWICK, A.R.A., and F. W. HULME; the former was engraved by W. T. GREEN, the latter by JOSEPH WILLIAMS; and both may be submitted as very beautiful examples of Art. Of the high talent of Mr. Creswick it is unnecessary to speak; although only occasionally, and for an especial purpose, he executes wood drawings, no artist has produced purer things of this class; and it is not too much to say, that those of Mr. Hulme are worthy to be associated with them. Indeed, we are acquainted with no one whose works, of this order, have greater merit; and we know that his more eminent contemporary, Mr. Creswick, has expressed himself, in reference to Mr. Hulme's productions, in terms stronger than those we use. The volume from which we take these examples is largely indebted to Mr. Hulme for the popularity it has obtained; nearly all the landscapes by which it is embellished being productions of his masterly pencil.

PAINTERS' ETCHINGS.

K. DU JARDIN, one of the most distinguished scholars of Berghem, was born at Amsterdam, in 1635. He went early to Rome, where his pictures fetched a good price. On returning to his own country he stopped at Lyons, where he married a rich old woman, whose money enabled him to pay the debts his extravagance had led him to incur. He returned with her to Amsterdam, but disgusted with his aged spouse, he soon left her, under pretence of going to the Texel, with a friend, from which port he embarked for Leghorn; returning to Rome, his works soon procured him new commissions, and he renewed his life of extravagance. After some time he left for Venice, and died soon after his arrival in 1678.

Bartsch reckons 51 prints by this master, some representing animals, and the others landscapes: they were executed between 1652 and 1660. It is remarkable that the earliest of these should, in excellence, be equal to the latest, both in design and in delicacy of handling, and even at 17, (if the dates are correct) it is surprising what perfection of execution he had attained. The prints show with what truth he had studied the character of animals: form, attitude, and movement, are wonderfully well given.

Bartsch, with justice, puts this artist's fruits amongst the best of Painters' Etchings, and states that, although others may have surpassed him in landscape, none have surpassed him in delicacy of execution, and in the expression and character of animals.

Bartsch states that there are four different states of Du Jardin's plates:—

The first, not numbered, are without the names G. Falk, and P. Schenck.

The second contain the names above-mentioned.

The third are those in which the names have been taken out.

The fourth (being the worst impressions) are those which are numbered 23, 24, 25, 26, 29, 30, 31, 32, 33, 34, and these have an inch taken off the top.

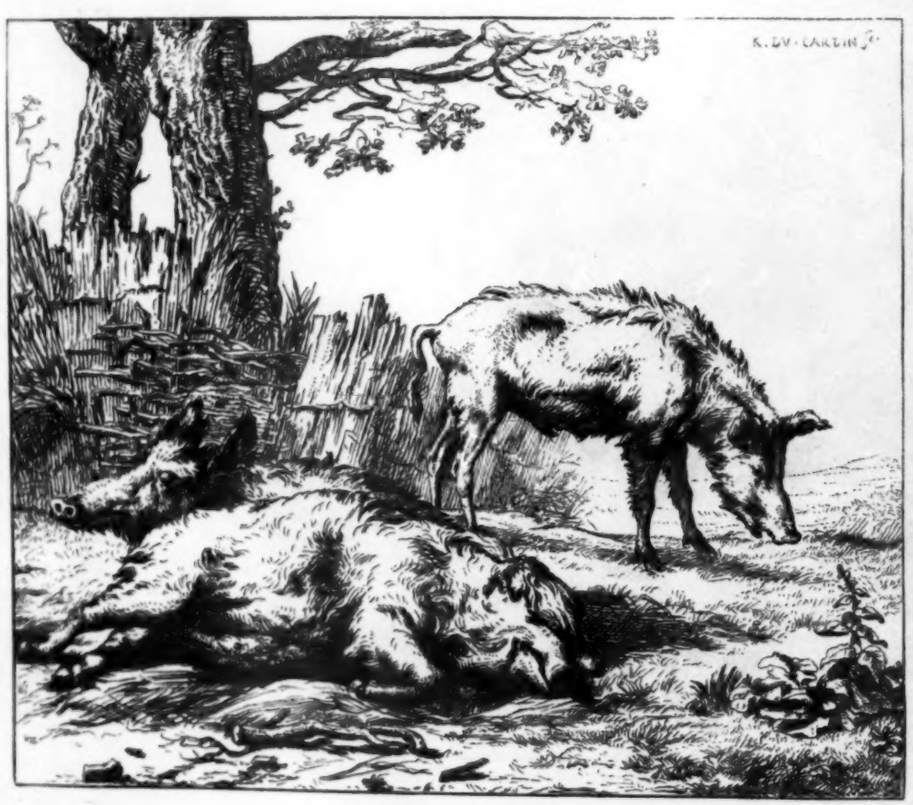
The Plate of "The Pigs," which has been selected as an example of this artist's style, though not one of the largest, or most elaborate, of his etchings, we think fully bears out what has been said of the fidelity and life-like style of his works. The smaller plate, representing a ewe and a lamb on a common, is one of the choicest specimens of his more delicate execution.

NICHOLAS BERGHEM was born at Haarlem, in 1624. He began to study painting under P. Klaase, a very mediocre artist. He subsequently studied under Van Goyen, N. Moojaert, P. Grebber, and J. B. Weenix. There seems to be some dispute about his name and its origin. According to Descamps, it was Van Haerlem; and different reasons are given for his change of name. C. de Moor says that whilst he was studying under Van Goyen, his father, intending to chastise him, followed him to his master's, who, stopping his father, cried out to the other pupils, *berg-hem*, (hide him) and that they gave him this nick-name "Berghem," which he retained ever afterwards.

Berghem early acquired considerable reputation, and his works are in much request. He worked all day under the duress of his wife, who used to take away all he got: whether this was avarice on her part, or mere prudential precaution to prevent his dissipating his money, seems to be a point in dispute amongst his biographers. The wives of these Dutch painters seem to have exercised much influence over their husbands. However, notwithstanding his wife's vigilance, he appears to have made a valuable collection of drawings and prints, for many of which he paid high prices.

Berghem died at the age of 59.

Monsieur Leveque, in the Encyclopédie Method. "*Beaux Arts*"—says, "As he was always in his painting room, it may be asked when he made his studies, inasmuch as his works show a faithful imitation of nature: but as he lived in the Chateau de Benthem and the windows of his studio looked out on a beautiful landscape, covered with flocks, and herds, and shepherds, &c., these furnished him with innumerable studies, and enabled him to vary his subjects infinitely:—his effect of chiar-oscuro was generally excellent." So much for the laudatory opinion of the biographers of Berghem: but for ourselves we own that the pictures of this master do not give that proof of a real study of nature, for both in execution and design there is a mannerism that takes them out of the first class of Dutch Art. Constable, who perhaps studied the works of the Dutch and Flemish schools with more care, and with a better eye, than any of our landscape painters, observes in his Lectures on Landscape, at the end of Mr. Leslie's very interesting life, that "in Holland, Rembrandt's mill is of itself sufficient to form an epoch in the Art. This is the first picture in which a sentiment has been expressed by chiar-oscuro only, all details being excluded. Nor



must the names of Cuyp and Ruysdael be overlooked, as distinguished from numerous other painters by traits peculiarly their own."

"After these great men landscape-painting rapidly declined, and during almost the whole of the succeeding century, little was produced beyond mannered and feeble imitations of their Art,—the painters of this period adding nothing to the general stock, as their predecessors had done by original study, but referring always to the pictures of their masters, instead of looking to the aspects of nature which had given birth to those pictures. From this degraded and fallen state it is delightful to say that landscape-painting revived in our own country, in all its purity, simplicity, and grandeur, in the works of Wilson, Gainsborough, Cozens, and Girtin."—"I shall conclude with a brief allusion to a certain set of painters who, having substituted falsehood for truth, and formed a style mean and mechanical, are termed mannerists. Much of the confusion of opinions in Art, arising from false taste, is caused by works of this stamp, for *if the mannerists had never existed, painting would always have been understood.* The education of a professed connoisseur, being chiefly formed in the picture-gallery and auction-room, seldom enables him to perceive the vast difference between the mannerist and the genuine painter. To do this requires long and close study, and a constant comparison of the Art with Nature. So few among the buyers and sellers of pictures possess any knowledge thus derived, that the works of the mannerists often bear as large a price in the market as those of the genuine painters. The difference is not understood by picture-dealers, and thus, in a mercantile way, has a kind of Art been propagated and supported from age to age, deserving only to be classed with the showy and expensive articles of drawing-room furniture. To this species of painting belong the works that have marked the decay of styles, and filled the intervals between the appearances of the great artists. They are the productions of men who have lost sight of Nature and strayed into the vacant fields of idealism; sometimes indeed with talent, and even with power, as in Wouvermans, Berghem, Both, Vernet, Zuccherelli, and Louthenbourg; but oftener with feebleness and imbecility, as in Jacob Moore, Hackert." (2nd Edit. 1st Lecture, p. 329, Leslie's Life of Constable.)

Again, Constable observes, in a second lecture, "a class of artists now appeared in all respects the reverse of the last, and whose style Salvator has satirised in one of his sonnets with more justice than when he presumed to censure Michael Angelo."

"Peter de Laar, who travelled from Holland into Italy, and was there surnamed 'Bamboccio,' probably from the class of subjects he painted, which were the various sports of the populace, and the transactions of vulgar life, gave rise to a school, called by the Italians, 'The Bambocciate.' Of this school were Both and Berghem, who, by an incongruous mixture of Dutch and Italian taste, produced a bastard style of landscape, destitute of the real excellence of either. In their works, all the common-place rules of Art are observed; their manipulation is dexterous and their finish plausible, yet their pictures carry us in imagination only into their painting-rooms, not as the pictures of Claude and Poussin do, into the open air. They rarely approach truth of atmosphere. Instead of freshness, they give us a clear and strong coldness, and where they aim at warmth, they are what painters term *foxy*. Their Art is destitute of sentiment or poetic feeling, because it is fictitious, though, their works being specious, their reputation is still kept up by the dealers, who continue to sell their pictures for high prices." "Landscape was afterwards still further debased by Vernet, Hackert, Jacob Moore and the English Wootton; the last of whom, without manual dexterity, left it in unredeemed poverty and coarseness, until Hogarth and Reynolds aroused the minds of our countrymen, and directed them to Nature by their own splendid examples. Then with Wilson and Gainsborough, the high and genuine qualities of landscape appeared in England, at a time when they were utterly unknown in any other part of the world." (2nd Lec., p. 341.)

Berghem

Mr. Leslie observes, in a note, that, "after this lecture, one of Constable's auditors, a gentleman possessing a fine collection of pictures, said to him, 'I suppose I had better sell my Berghems:' to which he replied, 'No, Sir, that will only continue the mischief—*burn them.*'"

Although inclined in the main to agree with Constable's view of the pictures of Berghem, yet his etchings, all must allow, are admirably executed, and show great skill, both in the design and handling; and being only in chiar-oscuro, none of the conventional colouring, especially the foxiness complained of by Constable, (who appears to have thought there could be no good landscape that was not green), offends the eye.

Bartsch reckons 53 plates representing animals, etched with great freedom, full of spirit, and boldly executed, showing him to have been a skilful and accomplished draftsman. His strokes are bold, without much hatching, and he rarely used either the graver or dry point.

Besides the catalogue of his prints in Bartsch, there are two others which he mentions; one published at Amsterdam in 1767, by Henry de Winter, the other by Heineke, in his Dictionary of Artists. Three of the plates enumerated by de Winter are left out of the catalogue of Bartsch, there being no sufficient proof that they were by this master. The larger subject, which we have chosen, is, we think, one which will exemplify the manner and merits of this master: it is reduced to a fourth of the original size. The other, a small goat's head, is much more delicately etched than the generality of the plates by this artist, and is extremely rare.

We are glad to have had this opportunity of referring to Mr. Leslie's work, because the notes of the Lectures on Landscape are highly interesting. Moreover, we consider it (the Life of a Painter by a Painter) of great value. Though it has reached a second edition, it is unfortunately published in a form which renders it almost inaccessible to a large class of readers.

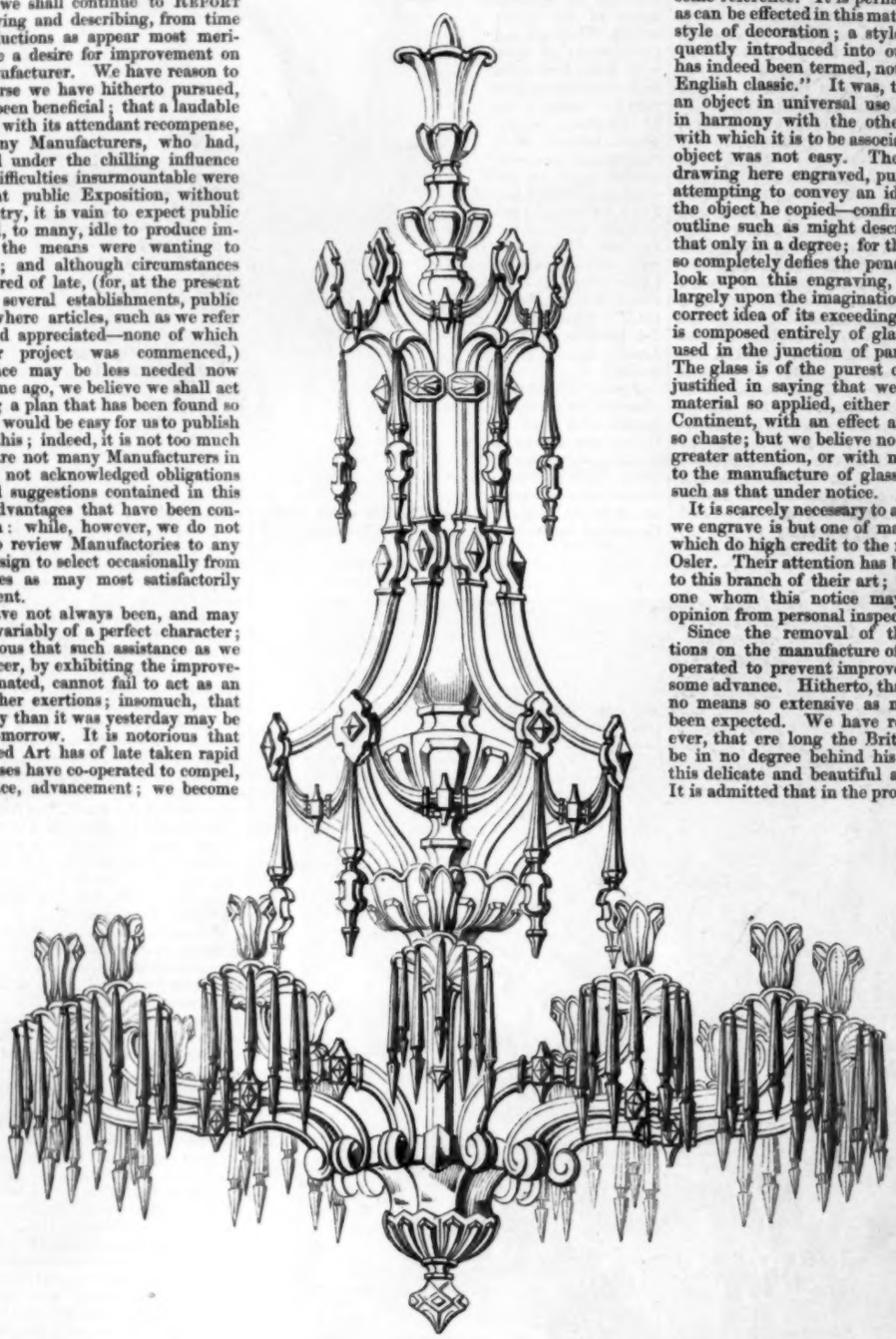
PROGRESS OF BRITISH ART-MANUFACTURES.

THE GLASS OF F. & C. OSLER.

UNDER this head we shall continue to REPORT PROGRESS; engraving and describing, from time to time, such productions as appear most meritorious, or evidence a desire for improvement on the part of the Manufacturer. We have reason to know that the course we have hitherto pursued, in this respect, has been beneficial; that a laudable desire for publicity, with its attendant recompense, has stimulated many Manufacturers, who had, previously, laboured under the chilling influence of conviction that difficulties insurmountable were in the way of that public Exposition, without which, in this country, it is vain to expect public reward. It seemed, to many, idle to produce improvements, when the means were wanting to make them known; and although circumstances have materially altered of late, (for, at the present moment, there are several establishments, public as well as private, where articles, such as we refer to, may be seen and appreciated—none of which existed when our project was commenced,) and our interference may be less needed now than it was some time ago, we believe we shall act wisely in continuing a plan that has been found so very beneficial. It would be easy for us to publish abundant proofs of this; indeed, it is not too much to say, that there are not many Manufacturers in England who have not acknowledged obligations for information and suggestions contained in this Journal, and the advantages that have been consequent upon them: while, however, we do not intend, hereafter, to review Manufactories to any great extent, we design to select occasionally from them such examples as may most satisfactorily evidence improvement.

Our examples have not always been, and may not hereafter be, invariably of a perfect character; but it will be obvious that such assistance as we can offer the producer, by exhibiting the improvements he has originated, cannot fail to act as an inducement to further exertions; insomuch, that what is better to-day than it was yesterday may be unexceptionable to-morrow. It is notorious that British-manufactured Art has of late taken rapid strides; various causes have co-operated to compel, as well as to induce, advancement; we become daily more and more convinced that our Manufacturers, generally, only need the aid of the Artist and the guidance of Science; and that they are eager to avail themselves of the counsels of both; both are now tendering their assistance: this is one of the distinguishing features of the age. If proofs were wanting that such is the case, they may be found in the columns of this Journal—in the articles furnished by Mr. Hunt of the Museum of Practical Geology, and in the designs supplied to us by so many competent Designers. But more than this; the manufacturer is obtaining daily evidence that objects which are really good will be appreciated, and, of course, purchased, by the public. We might, at this moment, point attention to three or four branches of manufacture which, some two or three years back, when exhibited as novelties, were near to have been abandoned as failures, but which are now "sold" as rapidly as they can be produced; for instance, works in statuary-porcelain and cast-iron, both of which, not long ago regarded as curious experiments, are now articles of extensive and profitable commerce.

We cannot commence our modified plan better than by reference to the works of Messrs. F. and C. OSLER, of Birmingham, at whose London establishment a choice selection of their productions may be generally seen. With this view, we have engraved one object—the latest of their manufacture—a CHANDELIER, to which we have already made some reference. It is perhaps as near an approach as can be effected in this material to the Elizabethan style of decoration; a style, of late years, so frequently introduced into our houses, and which has indeed been termed, not inappropriately, "the English classic." It was, therefore, essential that an object in universal use should be of character in harmony with the other articles of furniture with which it is to be associated: to accomplish this object was not easy. The artist who made the drawing here engraved, purposely abstained from attempting to convey an idea of the brilliancy of the object he copied—confining himself to a mere outline such as might describe its form, and even that only in a degree; for there is no material that so completely defies the pencil as glass. Those who look upon this engraving, therefore, must draw largely upon the imagination, if they would form a correct idea of its exceeding grace and beauty. It is composed entirely of glass. If metal be at all used in the junction of parts, it is imperceptible. The glass is of the purest crystal; indeed, we are justified in saying that we have never seen the material so applied, either in England or on the Continent, with an effect at once so brilliant and so chaste; but we believe no manufacturer has paid greater attention, or with more successful results, to the manufacture of glass intended for purposes such as that under notice.



It is scarcely necessary to add, that the chandelier we engrave is but one of many objects of the class which do high credit to the manufactory of Messrs. Osler. Their attention has been especially directed to this branch of their art; we shall disappoint no one whom this notice may induce to form an opinion from personal inspection.

Since the removal of the legislative restrictions on the manufacture of glass, which so long operated to prevent improvement, there has been some advance. Hitherto, that advance has been by no means so extensive as might reasonably have been expected. We have reason to believe, however, that ere long the British manufacturer will be in no degree behind his Continental rivals in this delicate and beautiful and largely useful Art. It is admitted that in the production of pure crystal he is even now superior to his neighbours, and when Science has laboured somewhat more than it has done in his service, we may fairly look for his supremacy in the several other divisions of the process. In the article on the glass of Bohemia, in the January number of our Journal, a few of the causes of our inferiority are referred to; but they are by no means of such a nature as to present difficulties which energy, enterprise, and perseverance cannot overcome.

THE BRITISH INSTITUTION.

EXHIBITION—1848.

The contributors to this, the first Exhibition of the Season, fall this year below the average standard of merit. We look in vain for names that have, in past years, shed a lustre on these walls, and those even who do contribute, and in whose productions effort has been shown heretofore, one and all, drop infinitely below their acknowledged powers. We have seen simultaneously in this Institution works by Maclise, Stanfield, Landseer, Roberts, Turner, Uwins, and Etty, who we do hope will yet long

"sport with the tangles of Neæra's hair;"

and of others; but of these, for the most part, time-honoured names, we find but two sustained only by minor works. This may be accounted for by a reserve on the one hand, and on the other by various causes which we have not space now to consider. In looking at the works generally, those which form the collection evince a melancholy deficiency of ambitious aspiration. There is a redundance of frivolous subject-matter, whence, under even the most judicious and masterly treatment, really pleasing pictures could never be deduced. But this is not limited to mediocrity; we find powers of a very high order lavished upon low class subjects; an association unwise, inasmuch as the standard of the intelligence will be rated according to that upon which it most dwells. The eye is at once struck by an undue predominance of landscape, to which the figure pictures bear insignificant proportion. It is understood that none but unexhibited pictures are admitted, but we nevertheless find, occupying an entire end of the rooms, a large and well known, because well exhibited, picture by Sir George Hayter. This, to say the least, is an unaccountable infraction of the rules of the Institution. If the rule were to be departed from in one case, it might be so in others, with greater benefit to the artists and with more advantage to the Institution. We must be among the last to complain of such rule, inasmuch as we have been its strongest advocates; indeed, we believe we are justified in stating, that chiefly in consequence of our arguments it was adopted. We still consider it a good rule, but it should have been associated with such arrangements as would have made it effective.

We shall spare our readers a long introduction; but it is utterly impossible to review this exhibition without deep sorrow for the utter absence of "management" it displays: it deteriorates year after year; it has entirely lost the confidence of the artists; the annual collection has now become disreputable to our School; third and fourth rate painters despise it—resorting thither only with their inferior productions for the chances of sale; while those of the upper forms shun it as cautiously as the proud aristocrat would a contact with the denizens of Shoreditch. This is to the last degree deplorable; for there does not exist in England a source that might be made so fertile of honour or so productive of professional profit. We have over and over again explained the causes of this national misfortune, and pointed out the obvious remedy—in vain; and we shall not occupy space by reiterating complaints that fall idly on the ears of those who can alone remove them.

Our duty is to review such of the 474 works of Art as demand notice.*

Among them will be found many good pictures, and in landscape, several of unexceptionable character; but we can perceive no evidence of genius where experience has not taught us to look for it. In this Institution, which ought to be a nursery of Art, we meet very little promise of the future: we encounter, in fact, absolutely nothing to sustain its power, or to promote the high and beneficial purposes for which it was established.

NORTH ROOM.

No. 1. 'Calm after a Heavy Gale,—off Bury-Head,' F. Danby, A.R.A. The effect here proposed is that filmy atmospheric haze, which deadens the face of the waters, and mantles objects in the briefest distance in dull grey. There is not a breath of life in the air, but there is a movement in the water, a ripple and a heavy ground swell; the latter alone being the feature proper to the description. In this picture the eye is at once sensible of too much cold colour; it is opposed to nature and to truth: a fantasy at best—and by no means an agreeable one.

No. 2. 'Near the Rialto, Venice,' J. Holland. To the artist who takes a most hacknied subject, and deals with it as it has never before been dealt with, is assuredly due the merit of originality. All Venetian subjects are the same in material, but their treatment by this painter has the independent dash of masterly water colour, with the depth and richness of oil.

No. 3. * * * F. Goodall. This charming picture is described in the catalogue by a distich in place of a title:—

"In sheltry nooks and hollow ways,
We cheerily pass our summer days."

It will be at once understood that those professing this free and easy life are such as hang on the skirts of society,—professors of bellows-mending and palmistry. Their encampment is, as usual, chosen with some taste for the romantic,—we do always find gipsies in the most picturesque nook, provided it be green enough to keep together the bones of their skeletons of donkeys,—and the scene is coloured with the richest associations of tint: an old man is stirring the fire, two or three figures recline within the shadow of the tilt of the family cart, all painted with power.

No. 4. 'A hill-side Farm,' J. Linnell. A most unassuming subject exalted into value by an exposition of deep research among some of the most beautiful of all nature's fugitive effects. The material is precisely what the title would convey—a farm-house with all its rustic circumstance.

No. 6. 'Meditation,' Willes Maddox. A small female figure having a book before her, in the contents of which she is absorbed; the figure is extremely graceful, accurately drawn, and sweetly coloured.

No. 11. A 'Bit,' from a sketch near Bolton, Yorkshire, H. Bright. A pure creation of the artist,—not a 'bit' like anything near Bolton—but for sweetness of colour, unrivalled, and in execution, the veriest *legerdemain* of Art. The subject presents a few stones, water,—perhaps enough for a thirsty stag,—a bush, and a glimpse of distance, rendered with a feeling truly masterly.

No. 12. 'Landscape: Twilight with the Rising Moon; Death and the Old Man,' F. Danby, A.R.A. A small composition, the nearer parts of which are in deep shadow, to give effect to the rising moon, and the rays of the setting sun, that cast their last pink light upon the clouds draping the evening sky, and the peaks of the mountains which close the remote distance. To this effect, we may say, that the foreground has been sacrificed, being dull, opaque, and altogether devoid of depth. The fable of the Old Man and Death is illustrated by a skeleton and a figure on the right.

No. 13. 'A Birch Tree Lane—N. Wales,' T. Danby. Painted with breadth and a general good feeling, but the foreground shadows are too heavy.

No. 18. 'The Bogged Pony,' R. Ansdell. A production of very great power, but there is surely, legally speaking, a 'flaw in the title.' The poor pony is borne to the ground by the weight of a very large stag, and an old stalker keeps his head down, while signalling for assistance. The scene is apparently a mountain side, and the ground under foot, hard; such as should be covered with the fragrant and elastic heather. The figure and animals are admirably drawn, and the group would be most forcible in effect, but for a deerhound on the right of the composition being too prominent.

No. 20. 'Suspicion,' T. Uwins, R.A. This composition consists of three figures: a lady seated on the terrace of an Italian villa, a minstrel playing to her, and behind the chair of the lady, a dame in a monastic dress, who supposes the minstrel to be a lover in disguise. The subject is derived from the 'Storia della Casa Anetolfi;' and it reads upon the canvas not less perspicuously than in the text. The duenna-like figure amply expresses her suspicion, and this is the key to the story. Like all the works of Mr. Uwins, it is full of fine and delicate feeling, and a pure appreciation of truth; the lady is beautifully painted; it is an exquisite study, to which all the accessories respond.

No. 21. 'View from the Garden of the Vigna Celimontana, Rome, looking towards Tivoli,' E. W. Cooke. This class of subject is by no means suited to the known powers of the artist. The work requires to be closely inspected to discern its beauties; but to say the best of it, it approaches in nowise our memories of his former productions.

No. 22. 'Scene in Glen Falloch, Argyleshire,' Copley Fielding. A small picture of much power and depth, descriptive of a most romantic passage of Highland scenery.

No. 23. 'Zuleika,' H. O'Neil. A charming fancy portrait, gracefully and carefully painted.

No. 28. 'Gandria, on the Lago Lugano,' G. E. Hering. From the near objective of the scene, the eye is led between cliffs to an exquisitely felt distance, closed by a rugged mountain. The lake lies immediately before the spectator, and on the left are seen the houses beautifully situated on the precipitous shore of the lake. The whole is painted with exquisite feeling.

No. 37. 'Scheveling Beach,' J. Wilson. An open flat scene, truly descriptive of this well-known shore. The picture is among the best which this artist has of late produced; it is painted with more ease than is usually found in his productions, and is hence more valuable than a long list which has preceded it, of works so slight in execution, that they may often be said to have been only commenced.

No. 38. 'Fruit,' G. Lance. The agroupment consists of Grapes, Melon, Apples, &c., and the usual piece of mat, which we may consider the inimitable signature of this artist's works, like the violet of Garofalo, the waterfall of Ruysdael, and the square nose, (to use no more derogatory epithet) of Michael Angelo. This picture, valuable and beautiful, in the best style of the painter, is one of those commissions to which allusion was made in our notice of the Vernon Gallery; and it is, by the unexampled liberality of Mr. Vernon, the property of the nation. Year after year Mr. Lance continues to improve: there are parts of this work which he has never yet equalled: the very motes are painted with a degree of truth absolutely wonderful. We shall rejoice to see this masterly production in the Vernon Gallery, of which it will be one of the choicest gems.

No. 43. 'Lorenzo and Jessica,' I. E. Lauder, R.S.A. The particular passage here illustrated is—

"—— Look how the floor of Heaven
Is thick inlaid with patines of pure gold," &c.

We read on the canvas of no sentiment beyond a simple exertion of attention, in which case the exciting object should have been seen; but the spectator is left without a key to it. Whatever may be the peculiar conception of beauty, it should never be suffered to supersede an imperative propriety, as it does here in Jessica, who is not of the blood of the Hebrew Shylock, but a Saxon maiden in every thing but the welkin eye.

No. 44. 'On the Banks of the Thames, near Wargrave,' Sidney R. Percy. The foreground is shaded by trees painted with infinite freedom and much truth; the left opens a glimpse of the river. The work exhibits great executive power, and generally a close observation of nature. A charming passage of the picture is constituted of one or two figures under the trees.

No. 48. 'The Morning Walk,' H. O'Neil. A small figure, carefully painted; much in the style of portraiture.

No. 49. 'The Last Gleam before the Storm,' J. Linnell. The objective of this scene is the simplest in the entire sphere of rustic material; and this is the more striking, as presented under an effect of intense sublimity. We humbly submit, with respect to the selection of subject-matter usually made by this artist, that were he to vocalise his canvas with something more ambitious as a ground-work, he would rank among the greatest poetical painters that have ever lived. He invests his unaspiring Georgics with an aspect of sublimity well fitted for the loftiest theme of the Epic muse. The picture appears to be a composition, in which every care is had to give effect to the voluminous white clouds we observe arrayed in the lower sky; in contrast to which the coming storm drops its black curtain first over the foreground, a representation by no means so felicitous as the rest of the sky. As a whole it is a picture of rare merit, elaborated with the most careful thought.

No. 54. 'A Zuyder Zee Botter working off a Sand-bank, Marken in the Distance,' E. W. Cooke.

* The usual Annual notice that "the Directors have been under the necessity of rejecting —— pictures for want of room," does not this year appear in the catalogue; but the evil is not of less magnitude now than it has always been. Yet if the excluded pictures are inferior to the majority of those admitted (which we take leave to doubt), there must have been indeed a melancholy assemblage of cast-aways.

Happy are we again to meet this painter on the green "glad waters" of the North Sea, the home and temple of all the most "felon" winds of the compass. We find the unshapely craft sticking on a head of sand, and are rather at a loss to know how she got there. This is an admirable picture; but it supplies evidence that it will be some time before the artist is able to shake off the bilious contamination from which his artistic system so severely suffered in the "warm south!"

No. 55. 'Scottish Peasants—Sunday Evening,' ALEXANDER FRASER. Two figures, an aged man and his wife—the former engaged in reading the Bible. There is less of dash, less asphaltum than we find in later works of the artist; it is more earnest, and therefore much better.

No. 57. 'At Ambleteuse, near Boulogne,' C. STANFIELD, Jun. A small sea-side fort on the open shore; painted with careful finish, and a fine apprehension of tranquil effect.

No. 60. 'Greyhounds,' KIORBOE. Two animals, one of which is black; there is more character in the heads than in the other parts. The artist is a native of Sweden, but a follower of the French school.

No. 65. 'A Neapolitan Peasant, returning from Labour,' W. GUSH. The figure is painted in holiday-gear, an assumption by no means consistent with the title. It is notwithstanding a work of much merit; although scarcely an improvement on former productions of the artist.

No. 66. 'View near Yarmouth, Isle of Wight,' A. CLINT. A broad, flat view, characteristic of the artist's usual selection of subject-matter. The remoter portions of the picture are well painted.

No. 68. 'Rue Grosse Horloge,' E. A. GOODALL. An admirable example of the picturesque old houses of Rouen. The locality is readily recognisable.

No. 69. 'A Highland Lake,' F. R. LEE, R. A. The only production which this artist has of late exhibited at all approaching the higher tone of poetical conception. The scene in itself is one of much wild sublimity—a highland lake shut in by its rugged shores, the sky darkened by a storm which has already burst upon its sullen waters. No living type meets the eye; on the contrary, the life that once was, has been taken away. A small ruin is seen on the right of the composition, and three trunks of blasted trees suggest to the mind a place accurst. We hail this picture as an earnest of departure from the unmeaning cottage and mill-dam style.

No. 74. 'Kathleen,' C. DUKES. A bit of genuine Irish character, true to nature, full of buoyancy of talent, painted slightly, yet with skill and excellent effect.

No. 76. 'The Roadside Inn—a Rival,' T. BROOKS. The "rival," is a youth in the hunting costume of the last century, to whom a maiden is handing a glass of ale; her suitor holds the horse of the presumed gallant. The figures are well painted, and the story sufficiently perspicuous.

No. 77. 'The First of September,' H. JUTSUM. This is a scene on the brink "of some far-spreading wood," the right of which is occupied by large trees, painted with the usual clean execution of the artist. A couple of shooting ponies and one or two figures occupy the foreground, which is painted with much richness of colour.

No. 79. 'Roses,' Mrs. HARRISON. Painted with all the freshness, finish, and knowledge, which distinguish, generally, the works of this lady.

No. 82. 'Paolo and Francesca,' G. F. WATTS. We find them here, as represented in the Second Circle—

> "Quali colombe dal disio chiamate,
> Con l'ali aperte e ferme al dolce nido,
> Vengon per aere dal voler portate:"

and their movement is a most successful deduction from the text. It is a picture after the principles of the severest school of poetical painting, embodying elegance of form, moving sentiment, and the executive denial of the early Florentine school. A pendant to this picture, is another, painted from Boiardo: 'Orlando pursuing the Fata Morgana;' a powerful and beautiful production, distinguished by some of the highest qualities of Poetic Art.

No. 84. 'The Irish Piper,' F. GOODALL. He is seated playing at the door of a cabin, the inmates of which are listening. It is a small picture, exquisite in colour, and admirable in execution.

No 85. 'Windermere—Calm—Evening,' J. D. WINGFIELD. A small picture, showing the lake, lustrous with the light of the tranquil evening sky. The proposed sentiment is most delicately realised.

No. 90. 'Ruikan Fos, Norway,' W. WEST. The subject is selected with much taste for picturesque effect; consisting principally of a fall of water from a rocky eminence, which, together with its rude circumstances is described with the closest observation of natural accident and texture.

No. 97. 'The Halt at the Well,' F. GOODALL. A small composition, showing a company of Breton peasants with their ponies assembled round a fountain. The picture is a gem, distinguished by all the sweetness of colour which marks the works of the painter.

No. 98. 'A Street in Frankfort on the Maine,' W. CALLOW. A picture conspicuous for all the valuable qualities which signalise the water-colour works by the same hand.

No. 100. 'Scene in the New Forest,' W. LINTON. An expanse of water, the left bank of which is open, while, on the right, appear groups of trees; the whole very firmly and naturally brought forward, though with much of the feeling of a foreign school, and somewhat of the character of foreign scenery.

No. 102. 'Post Haste,' C. BRANWHITE. A subject very similar to this was exhibited by, we believe, the same artist last year. A post-boy on a grey pony is flying over a flat landscape, in the direction of a town which appears in the distance. The sky is charged with thunder-clouds, and the lower division of the work responds to the gloomy aspect above in a highly judicious arrangement of gradations of shade. It is a picture of a high degree of merit, but the pony is overtasked.

No. 103. 'A Monk,' J. E. COLLINS. A life-sized head, drawn and coloured in a manner highly creditable.

No. 112. 'Dredgers on the Medway,' T. S. ROBINS. There is of course all the accuracy, but not the movement and transparency we find in the water-colour works of the artist.

No. 114. 'A Mile from Home,' E. HILDEBRANDT. This is a picture of the modern Dutch School, presenting a winter scene, in the foreground of which are figures and horses. In careful elaboration it vies with the works of the earlier Dutch School; it is also highly successful in effect; the figures and animals are not drawn as we might have expected, from other examples we have seen of this accomplished painter in the Louvre, where his works are always prominent. In this, as in his other pictures, we find evidence of great power: the composition is excellent; all the accessories are judicious, and it is rich in colour.

No. 118. 'The Gorge of Llwgwy, with the mountain tops, around Bettws, North Wales,' J. A. HAMMERSLEY. One of the most romantic passages of landscape scenery in this the most enchanting district of North Wales. The view is presented under an evening aspect, painted with much fine feeling.

No. 120. 'A River Scene—Evening,' T. S. COOPER, A.R.A. Another of those Cuyp-like pictures, which enhance the reputation of the painter: a group of cows is before us composed into that dreamy enjoyment which only ruminating animals know; the water and all beyond are seen in a flood of evening light which breaks also on the animals with delicious effect.

No. 124. 'Knitting,' J. INSKIPP. A young lady seated, attired in a yellow dress and black mantle, and wearing her hair in the taste of the last century. The head of this figure is charmingly painted the features are endowed with a vitality which at once challenges the spectator.

No. 128. 'Happy Moments,' E. T. PARRIS. Groups of children and their parents circumstanced as at the period of the Golden Age of the classic poets; the figures are admirably disposed, and happily express the spirit of the title.

No. 129. 'A Saw-Mill at Saardam,' C. STANFIELD, R.A. The objective is here presented under an effect of twilight, which from the palpable foreground to the dim distance is described with a uniform power that casts and sustains a charming tranquillity over the entire scene. It is a wind saw-mill, a picturesque object on the right of the picture, with water, logs of wood, and accessories. The light of the horizon is broken by indistinct objects.

No. 130. 'Ehrenbreitstein on the Rhine,' J. W. CARMICHAEL. A work of a high degree of merit, but inferior to the sea-compositions by the same hand.

No. 131. 'Sheep-Washing,' J. STARK. A small landscape with trees, having that great merit of the Dutch landscape-painters—seeming to bear an indisputable resemblance to the locality proposed. It has been carefully elaborated.

No. 132. 'Sir William Wallace preparing for Battle,' R. S. LANDER, R.S.A. The figure of Wallace here is a deduction from the bronze Hercules with the Apple: he grasps in his left hand a two-handed sword, a weapon which did not come into use until a later period than the commencement of the fourteenth century. Parts of the work are carefully wrought out, but others are unequally sustained.

No. 133. 'Rochester,' C. DRANE. The principal objects, craft upon the Medway, are painted very characteristically, and Rochester is presented with much truth.

No. 136. 'The Ring—Trying it on,' J. INSKIPP. A half-length figure of a lady wearing a Spanish hat—the best of the works exhibited by this artist. The figure is endowed with infinite grace and ease, and the features with a life-like assurance, which at once engages the attention of the spectator.

No. 137. 'A Glade in merrie Sherwood,' T. CRESWICK. The composition presents as principal objects two trees, which appear to have been broken off within a moderate distance of the ground. The glade is perhaps wanting in picturesque beauty; it is a subject to which very few painters could give a high degree of interest; but simple as the material is, it is brought forward with a severity of truth that can result only from the closest application to nature. With an unexampled singleness of purpose the artist reproduces his material precisely as he finds it, and without tampering with the broad daylight, listens only to the voice of the *genius loci*, and leaves nature to her own harmonies.

No. 138. 'Fisherman's Home by Moonlight,' A. GILBERT. The rising moon is effectively opposed to the deep shade of some pollard willows; more light might have been introduced into the picture with a good result.

No. 141. 'Othello,' J. GILBERT. The composition is from the third scene of the first act, wherein Desdemona addresses her father, "My noble father, &c." The eye is at once struck by the predominance of red in the picture, which is, however, qualified by a higher degree of finish than we have seen in others which have preceded it. The work contains many figures carefully disposed, but the agroupments are deficient of relief, and Othello is by no means the Moor of our imagination.

No. 146. 'Rustic Figures,' J. J. HILL. A pleasant composition, with ample evidence of truth and right feeling.

No. 150. 'A Child and Kitten,' Mrs. CARPENTER. A life-sized head, painted with infinite freshness, and life-like movement; but slight and careless as to finish.

No. 152. 'Pegwell Bay,' C. STANFIELD, Jun. A picture composed of very slight material, which, however, is managed with extraordinary power.

No. 154. 'Pilgrims waiting to be received into the Domus Hospitium, at Canterbury: date, fifteenth century,' E. A. GOODALL. This is a clever restoration of the entrance to the Domus, which in earlier days was famed far and wide by the pilgrims to the Holy Shrine.

MIDDLE ROOM.

No. 159. * * * T. M. JOY. A joyful Mother! one of those compositions which the artist always paints with feeling and truth.

No. 161. 'View from Symonds Yatt, looking towards Ross, Monmouth, &c.,' J. PENNANT. This subject is well chosen, and the picture is highly elaborated; indeed, in parts, overdone even to heaviness. The distances, and the sky, are successfully worked out.

No. 168. 'Sappho,' L. W. DESANGES. The figure, half-draped, is reclining, and holds a lyre in her left hand; an effect of light, falling on her right side, is most skillfully painted, while the flesh is coloured with infinite purity. In considering the proportions of the figure, the lower limbs appear too long; and the character and expression of the features are not calculated to describe the consuming delirium of the "burning Sappho."

No. 183. 'Snowdon, from near Tremadoc, North Wales,' T. DANBY. This is a picture of great power; the scene is brought forward under an autumn evening sky, which pours its entire effulgent wealth on these romantic hills, beyond which the peak of Snowdon is but just seen. The nearest parts of the picture are water, in which occurs

a bright reflection of the sky, but it is too hard and opaque, and some of the shadows, in the more distant parts, are stronger in tone than the reflected objects; again, there is a want of atmosphere, the hills are as palpable at the summit as at the foot; but, notwithstanding these defects, it is a picture of a very high order of merit.

No. 186. 'A Trout Stream in Ireland,' Capt. J. D. KING. There is no mistaking this transcript of nature, it is strikingly true to fact.

No. 187. 'Gil Blas is the Bearer of Presents from the Prince of Spain, to Catalina,' T. M. JOY. This is a small sketch, embodying three figures, disposed and coloured with much taste.

No. 188. 'Syrinx,' W. E. FROST. A small nude figure, charmingly drawn, and coloured with infinite sweetness.

No. 203. 'The Castle of Esa, near Nice, on the Corniche,' C. R. STANLEY. A ruin standing on a rock, relieved by the sea in the distance, and lustrous with the light of the declining sun, which is forced into brilliant effect by the shaded foreground.

No. 204. * * * J. NOBLE. To this picture is given a quotation from Thomson, in the place of a title: it is composed of two figures, a youth and a maiden, —circumstanced in a landscape—she seated, he lying on the grass. The lady is interesting, but the suitor wants sentiment and gentlemanly feeling.

No. 205. 'The Village Forge,' R. BRANDARD. In some qualities of Art this picture is unsurpassed, but it is suggestive of comparisons reflective, perhaps, on its originality. The subject is a blacksmith's shop, with all its best properties profuse about it; a few figures are placed near the door in a strong light, and from this point the light is distributed with admirable effect, insomuch that air and depth have seldom been more successfully represented. In colour, the picture is wonderfully brilliant, and in surface equal to the most famous of the old Dutch painters, but it reminds us too strongly of a popular artist.

No. 210. 'Red Cap,' G. LANCE. This, we are told in the catalogue, is 'repeated from the picture in the cabinet of W. J. Broderip, Esq., at the request of Robert Vernon, Esq., to form a part of his magnificent gift to the nation.' We have already twice extolled the inimitable execution of this valuable work—a work of the highest order, unsurpassed by any painter, ancient or modern.

No. 215. 'Fontego dei Turchi, on the Grand Canal at Venice,' W. OLIVER. An effective picture, faithfully descriptive of the particular locality.

No. 216. 'Temple of Jupiter Olympus, Athens,' G. E. HERING. The little that remains of this temple is here rendered with great truth, and equally so the country around it. The general tone of the picture is below that usually maintained by the artist.

No. 223. 'Cannes, South of France,' E. W. COOKE. The eye, on a close inspection, discovers much that is truly beautiful in this picture, though, as a whole, it is inferior to his earlier works. The scene lies on the shores of the Mediterranean, presenting in the foreground some boats drawn up on the beach; in the back-draught of the broken wave, in the sea, and in the sky, there is abundant truth, but it is pronounced with hardness and severity.

No. 224. 'Industrious Amusements,—Sixty Years ago,' G. LANCE. A young lady engaged in lace-making; a picture of a very high degree of merit; this may not be the class of subject in which the unsurpassed genius of this painter is more peculiarly seen; yet, if he had never painted fruit, such a production would have made him famous

No. 225. 'A tired Wolf reposing on his Prey,' KIORBOE. The picture contains three animals: two wolves, and a dead sheep,—all of the size of life. This artist—a native of Sweden—enjoys distinction in Paris, as an animal painter; but we do not find in this work the truth, character, texture, and colour we are accustomed to in our own artists.

No. 233. 'A Sketch from Nature,' R. W. BUSS. A production unredeemedly vulgar; to paint it was worse than time misspent, and we should form a very low idea of the person who desired to possess it.

No. 235. 'Pilot Boat leaving Dover Harbour—A Gale,' J. HOLLINS, A.R.A. The view takes the harbour-mouth from the side of Shakspeare's Cliff. The gale off the sea is forcibly represented, but no Dover boat ever stood so stiff as this miracle of a pilot boat, giving every stitch of her mainsail to the wind, when there are no less than two or three fresh hands at the bellows. The picture is by no means agreeable; the talent of the artist has here been misdirected.

No. 242. 'Joseph, having interpreted the Dream of the Chief Butler of Pharaoh, is interpreting the Dream of the Chief Baker,' Sir G. HAYTER, M.A.S.L. The picture, which is large, consists of three figures, disposed as literally as may be according to the descriptive title. In its treatment, we are glad to observe a departure from the beaten path of hacknied draperies, and common-place feature. The work is entirely free from all affectation, and displays some zeal for truth in costume and national characteristic.

No. 247. 'Staithe, Yorkshire Coast,' J. B. PYNE. A picture extremely slight in material, but wonderfully beautiful in colour. The beach, with its few houses, the little bay, the lofty cliff, and minor incidents, are seen in an effulgence of dazzling light, and present, in the whole, a lustrous triumph of marvellous harmony.

No. 257. 'Ivrea on the Dora, at the foot of the Val d'Aoste, Piedmont,' H. J. JOHNSON. This picture is masterly in effect and colour, but there is somewhat of a mannered squareness and hardness in the drawing of the buildings, which give the appearance of being unfinished.

No. 258. 'The Bird-Trap—Frost Scene,' C. BRANWHITE. A large picture, qualified by the excellence with which this artist paints Winter Scenes. The components are a mill and frozen mill-dam, with an abundance of rough circumstance, that always tells well in works of this kind. The bird-trap is in course of construction on the ice by some children. This picture is especially beautiful in its various textures, and, as a whole, successful in the accomplishment of the effect proposed.

No. 259. 'The Tribe of Benjamin seizing the Daughters of Shiloh in the Vineyards,' J. E. MILLAIS. This is the picture to which the gold medal was awarded at the Royal Academy. It presents but few figures; these, however, are admirably drawn, and the whole is painted in a masterly style, insomuch as fully to entitle the author to the distinction his work has won for him.

No. 268. 'A Study,' J. P. HERRING. Three heads of grey ponies painted with singular ability; it was a bold undertaking, for there is little or no aid from colour; the heads are painted with amazing force, and a feeling akin to poetry; parts appear slight and unfinished; but the artist has perhaps considered this essential to give greater strength and higher effect to the more elaborated portions.

No. 269. 'A Water Mill, with Figures,' J. PEEL. This picture is painted with much freedom of handling, and contains passages of great beauty; but its harmony is disturbed by an obtrusively green tree, which stands as a principal in the centre.

No. 270. 'Scene from Goethe's Faust,' S. BENDIXON. An admirable rendering of the subject: the story is emphatically told; the characters are well expressed; the drawing is unexceptionable; and fine feeling is manifested throughout.

No. 271. 'Summer Glade in North Wales,' H. J BODDINGTON. The immediate foreground is embowered by trees apparently closely imitated from Nature; and beyond these the eye still dwells upon the sylvan luxuries of the ravine, that, opening in distance, shows its rocky sides, which are painted with good effect.

No. 277. 'Glencoe,' H. MACCULLOCH, R.S.A. The famous glen is here brought forward under the aspect of a dark and menacing sky, which communicates to the rocks and precipices a grandeur well besceming their character. It is a picture somewhat peculiar in style, but original, and of unprecedented merit.

No. 278. 'Scene on the Thames, off Erith,' T. S. ROBINS. The principal objects are a collier and a hay-barge; there is little seen of the shores of the river, but that little is sufficiently characteristic. A comparison of this picture with the water-colour works of the same hand will tell in favour of the latter.

No. 287. 'An Afternoon in Autumn,' T. CRESWICK, A.R.A. This picture is painted in defiance of the opinion, that the artist cannot produce a picture without water, trees, or rocks. The simplest subject is this in all nature: an upland swell of what we may call tolerable sheep pasture, grass that has seen its best summer days, and fern here and there, consumedly sere and rusty. Here is the season of the year, and in the sky is the time of the day; nay, more, we feel the precise degree of cold in the spare gilding of the autumn sun, already down to an insignificant angle with the mean level of the subject. Truly the sentiment of the thing is charming.

No. 293. 'The Story-Book,' T. MOGFORD. Two children, life-sized, apparently portraits. They are engaged with the contents of their story-book, both expressing in their features the amusement they experience. The work is beautiful in colour, and affords a most graceful picture of childhood.

No. 294. 'The Irish Mother,' A. D. FRIPP. She is circumstanced in a piece of wild open landscape, corresponding in its ragged character with her own attire and that of her child. It is a small picture, very rich in colour and striking in effect.

No. 301. 'The Confluence of the Rivers Conway and Llwgwy, North Wales,' E. J. CORBETT. The largest picture this artist has ever exhibited, and different in character from the sylvan scenery which he paints so successfully. From a rocky and broken foreground of some elevation, the eye is carried down the verdant vale to the spots where this marriage of the streams is effected, and thence, in their united form, until shrouded in the hazy distance. Every passage of this composition is obviously studied from nature with much care. The flitting shadows of the clouds are admirably represented; in short, it is, in all, a production of great power.

No. 306. 'Folk Common, Kent—Approaching Storm,' SIDNEY R. PERCY. The rough, uneven aspect of this subject, derives additional interest from the apposite treatment under which it is brought forward. Dark clouds are rapidly closing the sky, and a corresponding gloom prevails below. It is a picture of much power; but we may observe, that there is no difference in the face of the distant and the near objective.

No. 307. 'A Study,' H. W. PHILLIPS. A head and bust attired in fancy costume, painted with infinite care.

No. 308. 'A Village Holiday—Nutting,' H. JUTSUM. The partially dry bed of a brook is the scene of excitement here; it is overhung with trees, and a break affords a glimpse of the distant village church. The picture is rich in colour, and the disposition of the lights is highly judicious.

No. 313. 'A Shady River—Summer,' F. R. LEE, R.A. There is more of nature in this picture than in any other that we have lately seen by the same hand. It exhibits less of manner in colour and touch than usual, and appears to have been carefully studied from the spot: inasmuch as other pictures by this artist are too warm in hue, this is of a green too cold. Nevertheless, it is an admirable work.

SOUTH ROOM.

No. 324. 'Carrying the last Field,' W. S. P. HENDERSON. A small picture showing a great breadth of light, with a good result.

No. 326. 'Scene in the Neighbourhood of London,' F. NASH. The view appears to be from Hampstead, or its vicinity; the distance, with St. Paul's and other prominent points, is described with good feeling.

No. 335. 'Saxon Alms-giving,' W. B. SCOTT. This picture is painted from one of the Cartoons sent in competition for a premium offered by the London Art-Union for a Historical Picture. The work is hung high, we cannot therefore examine its detail; but the composition was more agreeable as a Cartoon than it is as a picture.

No. 338. 'Night at Merthyr, S. Wales,' J. B. PYNE. A small picture representing the effect of the iron works in Wales, which at night afford a spectacle extremely imposing.

No. 340. 'The Paroquet,' A. J. WOOLMER. A lady in red velvet *cote-hardie*, caressing a paroquet; it is sketchy in style, but bright in colour.

No. 354. 'Interior of a Walnut-oil Mill—Poictiers,' E. A. GOODALL. A small picture of a curious interior, exhibiting an oil-press worked by a horse, a furnace and a various assemblage of items, all very faithfully represented.

No. 355. * * * ALEXANDER JOHNSTON. The subject of this picture is from Burns—

> "She gazed, she redden'd like a rose,
> Syne pale like ony lily;
> She sank within my arms, and cried,
> Art thou my ain dear Willie."

The figures are two, a soldier of the forty-second regiment and she to whom the exclamation is ascribed, circumstanced literally according to the quotation. The meeting has taken place before

the door of a cottage embowered in trees. The incident is well described, and the style of the picture is exquisite.

No. 358. 'The Cabin Hearth,' A. D. Fripp. A sombre interior lighted by a lamp, and a few smouldering embers on the floor. It is a small picture, composed of a variety of well-disposed objective.

No. 361. 'Zaandam, Holland, E. W. Cooke. A small picture, equal to the very best of the artist's North Sea works. It is only to be regretted that it is not larger. The view is on one of the canals of North Holland, on the banks of which, at some distance, is the town of Zaandam; one or two canal boats are on the left.

No. 366. 'Enamel of the Irish Minstrel,' W. Essex. A very faithful transcript of the beautiful portrait of Moore by Sir Thomas Lawrence. The portrait is so well known as to require no description. The life-like freshness of the flesh-tints cannot be too highly praised.

No. 370. 'Newhaven, Sussex,' Copley Fielding. The work would be as well under any other name, for Newhaven is represented only by two or three wooden piles. The main feature of the picture is a vessel driving and one or two small craft beating into the harbour; the sea and sky are extremely well painted.

No. 371. 'Pan teaching Apollo,' H. Le Jeune. The subject of this charming picture will hereafter be a matter of doubt, for the Arcadian deity was never before represented otherwise than according to classic authority: the disciple may pass for Apollo, but the master will never pass for the inventor of the syrinx. The work is admirable in colour and drawing; indeed, as a whole, it takes a high rank in its class.

No. 375. 'The Parting Hour,' Alex. Fussell. A work of good promise, which effectually tells its tale.

No. 376. 'Tivoli, from the Olive wood,' W. Parrott. A work of considerable merit; true, and finished with labour, yet freedom.

No. 389. 'The Rock and Royal Castle of Dumbarton, on the Clyde,' E. W. Cooke. This is a large picture, of which the principal object may be said to be a fishing smack, so seen in opposition to the rock as to make it appear small. The craft, however, is painted with much force and truth: she lies well in the water, coming on the starboard tack directly out of the picture under mainsail, jib, foresail, and square topsail. The sea is painted in a masterly style—the water in-shore colour; but with all the merits of the work, it is not so pleasing as the smaller pictures of the artist—we mean of home materials.

No. 394. 'Palace of Ogni Anna; Capri in the distance—Bay of Naples,' W. Linton. The palace is a ruin, and is situated in a nook upon the sea-shore, and partially surrounded by water. As a subject it is by no means striking, but from the manner of its treatment a very effective picture is produced.

No. 395. 'Suspense,' T. F. Dicksee. In this picture there is unquestionable proof of great talent; the figures are well drawn, and the story is told with emphasis.

No. 399. 'Dort on the Meuse,' J. W. Carmichael. Dort, the beloved birthplace of Albert Cuyp, and celebrated by him upon many a lustrous canvas. We see here the church-tower and quaint old buildings from the opposite side of the river, on which are found the usual doggers and galliots presented with much knowledge and power. The day is bright and sunny, an effect which this artist paints with much truth.

No. 401. 'Hush,' H. Le Jeune. This is an aspiration lofty without pretension, and successful without apparent effort. It represents a mother holding her sleeping infant; but this is not all—it is a picture not domestic, not religious, but poetically Raffaelesque, embodying the highest qualities of the highest Art.

No. 402. 'East Cliffs, Hastings,' J. Darby. A view of the town from the shore. The effect of the left of the composition is well managed, but the right is overcharged with colour.

No. 414. 'Precious Moments,' J. J. Jenkins. A love-tale, told with much earnestness. The persons are young natives of Brittany, and the sentiment with which their features is endowed is beyond all praise.

No. 415. 'Clifton,' E. J. Neimann. A large picture of great merit; it will, indeed, rank without prejudice among the best landscapes in the gallery. The foreground is forcible, and the distance has been admirably rendered. Nature has been carefully studied, aided by the best accessories of Art. If this painter continue to improve, he will, ere long, occupy a high position.

No. 440. 'The Wounded Hound,' R. Ansdell. This is a large picture presenting three or four dogs and an old keeper, all of the size of life. It is among the best pictures of its class we have ever seen, and would have been yet better than it is if of smaller dimensions. The wounded dog—a fine specimen of a hound—lies in the centre of the picture, with an expression of suffering and resignation, having been injured above the right foot, and just submitted to the dressing of the wound. Another dog expresses his concern in a howl. The language with which these two animals are endowed at once addresses the feelings. We cannot help observing, that the perfectly plain and too light indefinite background is prejudicial to the composition.

No. 448. 'Dorothea,' T. Creswick, A.R.A. A romantic nook in the rocky bed of a river. The picture is altogether in shade—rocks, trees, and water, painted with all the masterly power of the painter.

The Sculpture is limited to fourteen pieces. Among these are two works by W. Calder Marshall, A.R.A.—one, 'Sabrina,' we believe was exhibited at the Royal Academy; the other is 'Miranda,' a small head in marble. There are some gems, beautifully executed by Miss Pistrucci, an 'Italian Woman' and 'a Greek.' Small clay models by Sangiovanni. 'The Morning Ablution,' by T. Earle. 'Titania caressing the Indian Boy,' an exquisite group by T. Woolner; and a beautiful design for an ink-stand (the 'Lover overtasked') by F. M. Miller.

THE FISHERMAN'S RETURN.

PAINTED BY EUGENE LE POITTEVIN.
ENGRAVED BY J. H. KERNOT.

This subject was painted by M. Le Poittevin, for Mr. S. C. Hall, in 1846. It is an excellent example of his style, and exhibits one of those passages of common life upon the French coast, which the artist most delights to picture. Le Poittevin holds a high rank among the painters of the French school, and has obtained extensive and merited popularity. The topics he selects are those for which he has to read the book of Nature: but he has ever been a persevering and laborious student of Art, and has assiduously cultivated Letters. This is, indeed, evident from the themes—always judicious and generally original—which he takes; and they are not unfrequently such as commemorate incidents in the lives of his great predecessors—the old Painters. Thus, among the most celebrated of his works are "Paul Potter painting Cows," "Vandervelde sketching the effects of a Sea-fight," and various matters of a similar class. Upon even his most ordinary subjects, Le Poittevin bestows the utmost care; his touch is decided, his general manner broad, and in his colour the utmost harmony prevails: thus may his execution be traced to the northern schools, while in his subject there is always more point and anecdote than are ever found in the works of the Dutch and Flemish masters.

The pictures of M. Le Poittevin are known in the exhibitions of most of the cities of the Continent, and always obtain prices proportionate to the high reputation of the painter.

Le Poittevin is, we imagine, somewhat above forty years of age; and may, therefore, be described as in the zenith of life; he is slight of figure, and rather under than over the middle size; his manner is peculiarly *gracieuse*, and he is fond of associating with men of letters: to this feeling, so prevalent among the artists of France, we may attribute much of that excellence to which they generally attain, as regards choice of subjects; a spur to action which unhappily our British painters too commonly lack. M. Le Poittevin is evidently much indebted for his well-earned and merited fame to his close and continual observation of Nature; he has studied, not only in his atelier, but in the green fields, by the open sea, where humanity is busied, and where character is to be found.

SOCIETY OF BRITISH ARTISTS.

LECTURES ON GEOLOGY.

On the evening of Monday, the 31st of January, a series of lectures on Geology, treated in reference to Art, was commenced at the School of the Society of British Artists, by Professor Ansted, who prefaced his opening lecture by observing upon the advantage of a fundamental knowledge of natural causes in describing in Imitative Art the phenomena of Nature. The purpose of these lectures is to teach certain great truths, which it is the end of Art to set forth—those only which affect the phases of the surface of the earth—constituted as it is of a variety of material, solid, fluid, and aërial, the conditions of which depend upon temperature. To consider matter in its aërial form, we find the atmosphere to consist of a mixture of two gases, oxygen and nitrogen, held rather in solution than in suspension. The lecturer proceeded to describe the extent of the atmosphere. It rises more than thirty miles above the level of the sea, and forms round the globe a film, which may be compared in proportion to a sheet of paper laid upon a sphere; in this it is uniform all over the earth, and admits mixture of gases of all kinds. Without an atmosphere, the light of the sun would not be distributed; the consequence of which would be, an absolute darkness. There could be no transmission of sound, no temperature, no odours; the circulation of water could not exist, nor could vegetation or animal life be sustained. Of the two theories proposing definitions of light, that the more favourably considered is called the undulatory. The sunlight is composed of rays of various kinds; but the colour-rays are those alone which we have to consider in Art. The chemical rays are those by which photographic pictures are obtained. It might be considered that in Brazil more brilliant and effective photographic results could be obtained than in this country, but such is not the fact; the chemical rays are more effective in passing through a denser medium. All substances admit of the passage of light; but it passes through no medium without sustaining loss, though less in passing through the atmosphere than through any other. Of ten thousand rays, eight thousand will pass through the atmosphere at the tropics; and of the same number not more than seven thousand would pass here, and when the sun is low not more than three thousand; thus showing the degree of absorption as according to the angle of projection; and hence the aspect of the landscape varies not only with every hour, but with every minute of the day. The lecturer dwelt at length on the importance of a knowledge of reflection and refraction. The nature of the light of the moon was described as not purely white, but coloured, with a preponderance of yellow and blue, and the striking points of difference between the light of the moon and that of the sun forcibly shown. Next to the effects of sunlight, no part of this truly interesting lecture will be more valuable to landscape painters than the observations of Mr. Ansted on the characters of clouds. He spoke first of the scirrus—the beautiful appearance commonly called the mare's tail; then described the boundless and ever-varying cumulus, or expansive and fantastically shaped mass; and, lastly, the nimbus or rain-cloud. Of the value of these lectures there can be but one opinion; for inasmuch as Art is ancillary to Science, so is Science necessary to truth in Art. The attention of artists will be directed to questions of natural philosophy, but for the solution of which, they toil in the dark.

We regret that we cannot report these Lectures fully; but we trust that Artists generally will take advantage of the power to attend them, the more especially as they are *free*. The Society of British Artists are doing themselves high credit, and establishing their right to their Charter, by thus labouring to advance a knowledge of Art.

We hear much of their Schools, and believe they are progressing favourably: if we are rightly informed, however, they still need guiding and directing heads; or rather, the superintendance of experience and ability, to overlook the studies of the tyro. This advantage will, we trust, be ere long obtained; it is absolutely essential to the proper working out of the system the Society has so laudably commenced. All things, even the greatest and best, must have a beginning: it is impossible to run before we have learned to walk; the Society, with judicious aid, will gather strength and obtain power.

THE FISHERMAN'S RETURN.

ENGRAVED BY J. H. KERNOT FROM A PAINTING BY EUGÈNE LE POITTEVIN

IN THE POSSESSION OF S. C. HALL, ESQ. F.S.A.

PUBLISHED EXCLUSIVELY IN THE ART-UNION JOURNAL

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NOTES AND ILLUSTRATIONS FROM THE MUSEUMS OF ITALY,

PRACTICALLY APPLIED TO THE INDUSTRIAL ARTS.

DURING my wanderings through the various public museums and private collections, which form the most attractive features of the Italian cities, I have made a series of notes and illustrations, some of which may be acceptable to the British Manufacturer. It is therefore proposed to place before the readers of the *Art-Union Journal*, such as may be considered the most practically useful.

My endeavours have been directed to the classical forms of Greek and Roman Art. The museums and galleries of Italy are singularly rich in antique fragments, calculated to assist the Designer of such usefully domestic and highly ornamental works, as form universal objects of trade. Vases, bronzes, marble fragments, mural frescos, abound in these collections. Some may be copied and practically applied; others are suggestive. In whatever branch of Industrial Arts the Designer may be engaged, this is unquestionably his school for the simply elegant. If we are to have purity of Design, we cannot do better than study the *chefd'œuvres* of a period so fertile in refined taste. That those engaged in Design should possess a thorough appreciation of, I will even say a love for, Greek Art, is the first step towards the production of classical forms. A mind thus imbued, in making new combinations will never violate taste: it will use its materials as the musician uses his instrument—to produce harmony, and any departure therefrom will jar on it as painfully as the discord of sound.

When the eye is thus educated to fine forms, the difficulty of adaptation will arise. The uses of the object are to be considered, as well as its durability. The only general remarks that occur to me are—1st. Where durability is demanded, the ornamentation should be bold in its character, and largely incorporated with the mass; 2nd. Where the object is purely ornamental, the decorations may be to any extent florid; but I would strongly urge the necessity of preserving the general outline. How frequently a fine vase is destroyed by floral superfluities; this defect is frequently seen in French works. Again, we constantly meet with combined ornaments, so entirely foreign to each other, as to offend the eye. Let the Designer preserve a congenial character of ornament in his mind when he has once chosen his style, and adopt no other in any of the details.

The difficulty, however, of laying down any rules for the student, has been powerfully illustrated by the report of the *Government School of Design*. The various and conflicting opinions, all more or less valuable, which have been elicited from the gentlemen forming a committee of inquiry on that subject, is sufficient evidence of the difficulties which beset the subject. Those who are appointed to instruct the student should possess two qualities, seldom combined. 1. A refined taste and knowledge of the beautiful in all its phases. 2. An equal acquaintance with practical manufacture. The application of the Beautiful to the Useful is a new Art in this country, which has been forced upon the Designer by a growing refinement of public taste on the one hand, and the example of our neighbouring manufacturers on the other. As the subject involves a degree of commercial prosperity, it has met with considerable attention. The practical Englishman wishes a share in the sale of those decorative objects, which have hitherto been produced exclusively by foreign artists. I am inclined to believe the success of Continental manufacturers may be attributed, in a great measure, to the various beautiful antique works which crowd the galleries of the foreign museums. A frequent inspection of these objects produces a standard of excellence in the mind, which must of necessity display itself with more or less success in every effort of the artist so influenced. If this be a correct theory, we cannot too soon direct our attention to the antique; and in doing so I would urge the study of *minor* objects, as well as the more imposing sculpture which is generally made the student's text in this country. The following drawings will convince the student how much that is worthy of observation, may be found in the Galleries of Italy, particularly illustrative of those smaller works, which we have hitherto neglected.

The following are bronze works, executed during the best Roman period, yet eminently Greek. That the chaste ornamental objects which decorated the temples of the Deities should influence and pervade the forms of domestic articles, is easily imagined, especially when they were dedicated to religious purposes, as in the instances of fictile lamps and vases. The very creed of the ancients was calculated to suggest fair forms. The eye was to be primarily addressed, with objects tending to elevate the mind, even to reverence, and in so doing their beautiful poetry received a material embodiment. The artist was, in fact, the great high-priest of his religion. His conceptions were religion's altars.

> "All that ideal beauty ever bless'd
> The mind with in its most unearthly mood"—

was of necessity his, or he was nothing.

Metamorphosis is admirably adapted for ornamental design either of bronze or wood furniture. Caryatides, Atlantes, the Winged Sphinx, Griffins, the Sacred birds—in fact, all belonging to that strange mutuation of faith, which coming rudely from the earliest orientals, was rendered beautiful in the refining hands of the Greeks. Such objects are to be found on bas-relief marbles, pedestals, and in bronze ornaments, of which the largest collection in the world is from the exhumed city of Pompeii. The general character of such ornaments is extreme simplicity and lightness—the reverse of middle-age florid decorations: the aim is the *beautiful*, not the *grotesque*.

The drawing below is from the top of a bronze candelabrum. The inverted rim of the tabular surface is decorated with a sort of bastard ovoli borderings; the column running through the body of the sphinx, gracefully spreads out of detached leaves. The animal is beautifully modelled, and reposes with compactness of limb, yet with great ease. The workmanship of this ornament is sharp, distinct, and light: the leaves are, in fact, separate plates, chased and then attached.

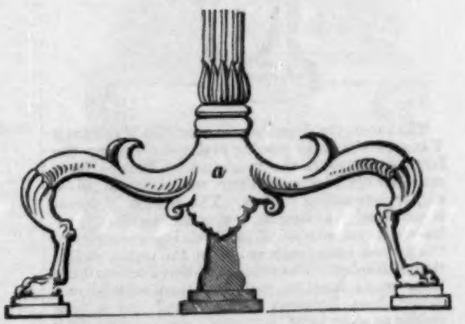
The next examples are tripod bases of lamp-stands (there are some examples in the British Museum), selected from more than two hundred specimens. At first sight they may not appear novel; but I think a more careful study will discover many beauties worthy of imitation. There is something firm and solid in the position of the clawed legs, very effective, considering the lightness of their design. This originates in a marked anatomical development of the legs. There is a general resemblance in all these lamps, with considerable variety of detail. From the base of a column sometimes fluted, in other instances representing a reed, issue spreading arms of chaste foliage, which rest on legs of animals variously bent. The plinths are equally varied and worthy of study.

The largest collection of what may be termed domestic antique bronzes, is to be met with in the Museum of Naples. They have been chiefly discovered at Pompeii. A quarto work elaborately illustrated is in course of publication, by order of the government of Naples, in which the most beautiful examples are engraved.

This example has been added to the vast collection within the last few months. It is pleasing and elegant. The following are given chiefly with a view of variety.

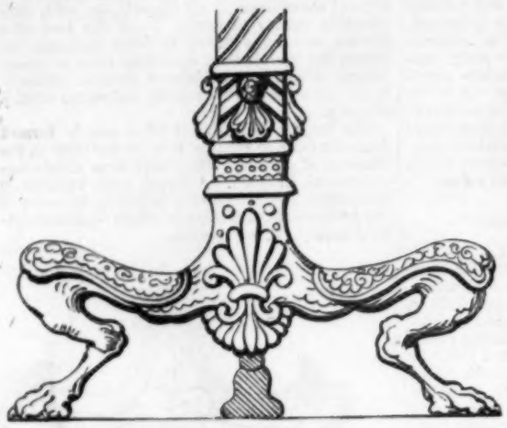
(*a*)

The above shield occurs in the bronze below, which is one of the most peculiar in the whole collection for simplicity.



The two remaining specimens are more elaborately decorated. The latter especially, is singularly rich in chasing. The shields which cover the claws are richly chased in silver, like the

Saracenic bowls; in fact, there is something oriental in the decorations of this example.

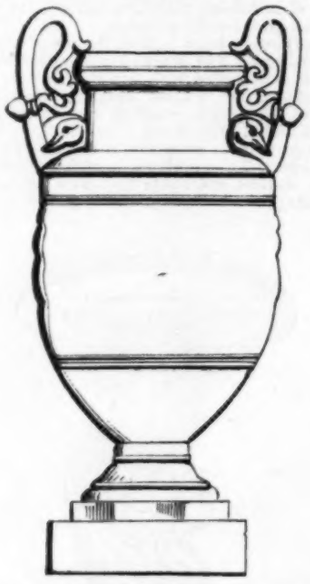


The Winged Sphinx is from a beautiful bronze tripod, recently excavated, of exquisite workmanship. This graceful ornament might surely be adapted to many purposes; amongst others, it might be placed at the extremities of a *fender*, the wings supporting the irons.

The successive drawings representing ETRUSCAN VASES, claim some passing remarks. During the last twenty years the museums of Europe have considerably increased their collections of these highly interesting objects. The British Museum is continually adding fresh specimens; though we have not yet succeeded in obtaining examples of the *largest* vases, such as are in the public collection of Naples. The readers of this Journal have been made familiar with the glass vessels, modelled from Etruscan forms;* and the artistic public appears to be thoroughly awakened to their excellence. It is therefore important that we should re-produce the *best* forms, since there is a wide difference in the Art-merits of these fictile vases.

The classical sites of Lucrino, Cuma, Nola, Capua, and portions of the modern Papal states, have contributed to the collections from which the present examples are taken. On these sepulchral vases, an origin, perfection, and decline of Art may be traced. The earlier, or Phœnician specimens, are not very remarkable for beauty of form, or pictorial design, which is chiefly confined to animals, grotesquely treated. The student must look to the succeeding Greek specimens for examples bearing on our present purpose, which is to assist the modeller, by educating his eye by means of beautiful forms.*

These vases will be found valuable; first, for their graceful outline and perfect form; and, secondly, for the minor decorations with which they are enriched. The larger vase here given is not of terra-cotta but of marble: it belongs to the best period of Greek Art. It is decorated with bassi-rilievi, and will demonstrate how far it is judicious to use that ornament on Etruscan models. It would appear that unless the body of the vase forms a considerable section of the design (as in the present instance), it would be dangerous to employ such relief. Where the relief, too, is subdued, the effect is far from agreeable. The remaining



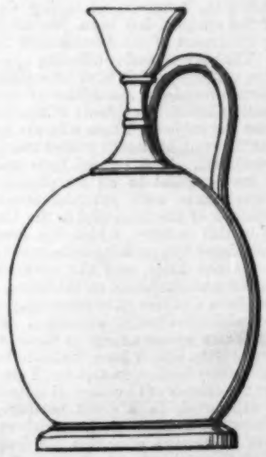
examples, all of terra-cotta, are among the most

chaste forms I have met with. The finest material can alone give the crisp beauty of outline, which is the great feature of these exquisite productions.

It may appear fantastical and visionary to some of my readers, to state, that in admiring the delicately traced outlines of these vases, I have imagined their origin might be traced to the construction of certain flowers and foliage, the lines

of which possess a sentiment seldom re-produced in drawing. If there be any truth in this reflec-

tion, spring and summer will bring the modeller the same materials for his Art, which they brought the ancients.*



* Wedgewood many years ago turned his attention to classical forms, and his productions, purchased or valued by those who possessed true taste, have not had their full influence with general manufacturers or the public in general. We are now tiring of the *Renaissance*, and the pure spirit which pervades the antique will ere long prevail to a much greater extent. The whole family of grotesque, however beautiful at times, does not tell well in china or glass; and classical forms must eventually supersede the existing bad designs which disgrace our superior workmanship.

* The vases of Nola are the finest in form, colour, clay, and pictorial design; they are, however, generally small. A visit to the British Museum will illustrate these facts; where our Etruscan vases will be found very judiciously classed. The Vatican possesses a fine collection, to which the late Pope added considerably by purchases, from the estate of Prince Canino. Here some remarkably beautiful specimens of the *tazze* form will be found. The Naples collection contains the greatest number of large vases, and, on the whole, may, perhaps, be considered the finest collection in the world. The Germans have during the last few years devoted much time and attention to Etruscan vases. The works of Using and Ponofka may be consulted, as well as a very useful volume by Signor Gargicelo, with plates.

* Our readers will have seen this idea carried out in the last number of the Journal.—*Ed. A.-U.*

Our next point for consideration is the *decorations* or *borders* found on these vases. I have chosen for illustration those which are identified with the highest examples—that is, of the best Greek period. To me they appear alike simple and characteristic. Their variety is not so great as might be imagined: in fact, we know the ancients, like ourselves, had a certain number of decorative borders, bearing a great family likeness. Those given appear novel to us and calculated for practical use—they are the designs which the fine taste of the painters of these vases thought proper to use. It will be acknowledged how well their simplicity and severity suit the objects they decorate. These two examples will strike the practical modeller, as well suited for *rims*, instead of the flowing design so frequently introduced, in my opinion, with bad effect; particularly when the perpendicular sentiment of outline is broken by such decoration.

The general character then of borders found on Etruscan vases is a repetition of one idea—simple

and distinct: they appear to teach the subserviency of minor decoration to that of general form.

I cannot forbear urging the attention of the sculptor to the *paintings* which illuminate these vases. The finer specimens present some wonderful examples of what may be termed the *action of sculpture*. Most of the figures strike me as singularly sculptural in their feeling. The Gods and Heroes have all that peculiar dignity of repose and nobility in action, which the marble claims. Many of the figures thus depicted would make faultless statues as regards arrangement of lines; and their expression is generally as true and beautiful as the nature they embody.

Those who are interested in the study of Etruscan vases, have a fine opportunity of doing so in the British Museum. The forms here given are

certainly some of the finest in the world; nevertheless, they scarcely convey an adequate idea of the *endless variety of shapes*. My impression is, that they will not be improved by decorations in relief.

The arabesque design is copied from a painting on a wall very recently discovered at Pompeii; it has never been published, and is one of the most exquisite examples of an oft-repeated idea. A stag, panther, or goat, at times forms the centre object, round which a floral scroll is freely designed. This ornament, worked in brass or iron, would have a beautiful effect instead of rails in a gallery, &c. As the drawings on the walls of Pompeian houses are well deserving of study, I will refer the reader to "Gell's Pompeii," "Les Ruines de Pompeii," by Magoi, and the magnificent set of *folio* engravings published at the Royal printing-office, Naples, by order of the government. From these sources a variety of ideas may be suggested. In fact, I know nothing more practically useful than the frescos of Pompeii. They must, however, be approached with care, since there is more to avoid than to imitate. In the first place, these designs are frequently mixed in their character; the quaintness of Egyptian, the beauty of Greek, and the vulgarity of bad Roman Art, are here strangely blended. Sometimes the caprice of the owner of the house, sometimes the whim of the decorator, has suggested the design. The very freedom of arabesque naturally wandered into error. Colour, too, of which the student of engravings can have no idea, entered largely into the merits of their mural fancies.

The perceptive mind of Raphael, we know, saw in the paintings of the Roman Thermæ much subject for study: the decorations of the Vatican were the result; but he only availed himself of the plastic suggestiveness of the antique, and departed considerably from the sentiment of his originals. Raphael's arabesques want the uniqueness of their prototypes. The vast store-house of Pompeii was not open to the world when the early Italian masters were working at arabesques, and the existing examples were blended with ideas from fragments of marbles, and above all, in most instances, with Christian emblems; but the antique may now be studied at Pompeii from countless examples. The mythology of the ancients is admirably adapted to Art as a mural decoration, and I think will be found equally effective in working their designs in relief. Their floral fancies, too, which so beautifully disport with Nature, are highly calculated for ornamental work. Detached portions of these arabesques may be taken with great advantage and applied to objects of domestic use. Let the designer study a plate representing a whole side of a wall, anatomise it, and choose such objects as may suit his purpose, and he will have made a valuable use of such a resource.

The next illustration is one of the finest examples of pure taste I have ever met with; and although

not entirely new to the English Designer, it may be so to many manufacturers, and will be certainly acceptable to all.

The Candelabrum is drawn from the original now in the Museum of Naples, and previously in the Farnese collection. It stands about ten feet high: the base is triangular. Nothing can be more elaborate than the ornament, yet the eye is entirely engrossed with the exquisite

outline of form. The whole effect is remarkably light and elegant. The sculpture of the lower part is bold and in high relief, whilst the column is cut with delicacy, and in slight relief. This beautiful work of Art, with its companion (for there is a pair, slightly differing in detail), stood before a Deity of some important temple, as we see in the medallions of Septimus Severus.

To those engaged in the production of silver ornaments, the present example might be referred to as worthy of repetition. How singularly elegant is this column compared with the majority of silver objects presented by "committees" as a "testimonial." The sphinx at the base might be copied for ornamental iron-work; as nothing can be finer than the proportions. The rams' heads, too, possess all the chaste simplicity peculiar to the best period of the antique, whilst the gracefully proportioned foliated cup may be studied as an example of the subserviency of ornament to the sentiment of form. Observe again (despite the richness of design), how clearly the mind reads the ornamentation of this column. With what perfect satisfaction we contemplate such a work.*

A Lion's Claw is given as a fine example of solidity and elegance. The original is in marble.

The two ornaments here introduced are, in the originals, bronze; their extreme elegance is sufficient to make them worthy of engraving—their application is manifold.

The reflections I have ventured to offer in this paper have grown out of the objects themselves, and they are introduced to the consideration of the practical operator by one whose sincere wish is to add his humble efforts to the valuable exertions of this Journal. My object is to show *where fine forms are to be found*. We can as easily copy the best as the worst: the advantage of studying

the antique cannot be too strongly urged, as in so doing we go at once to the fountain head. Our standard of taste is influenced by what we see around us, and much that appears good is no longer so, when we have seen something better. That which has stood the criticism of all ages and all people, and has ever been considered beautiful, we may with confidence recommend. Like the lamp of Epictetus which gave inspiration to the student, so will the immortal light of Greek Art assist the modeller to a fame, in which our manufacturers must of necessity participate.

EDWARD NOYCE BROWNE.

* Many of the finest marbles in the museum at Naples have been engraved in the beautiful work known as the "Museo Borbonico." I would refer the reader to these volumes as a store-house of designs. The Continental manufacturers occasionally send out their artists to copy in the museums, which is far better than studying from engravings, and the most lucid descriptions. Still in the absence of such advantages, it is well to refer the student to the best works bearing on the subject; and I would further venture to suggest the formation, in all Schools of Design, of a Library of British and Foreign works, treating of subjects calculated to improve the student's taste. This class of books being generally expensively illustrated, are beyond the reach of individuals, and are consequently but little known, and less studied in England.—[The library of the Government School of Design at Somerset House possesses the best collection of such works.]

INNOCENCE. J. H. FOLEY.

THE PRIZE STATUETTE OF THE ART-UNION OF LONDON.

THE beautiful statuette, allegorical of Innocence, of which we append an engraving, is from the original, by Mr. J. H. Foley, and was selected with excellent judgment by the Committee of the Art-Union of London, to be executed in Messrs. Copeland's statuary porcelain; and a limited number of copies awarded as prizes to their subscribers. As a work of Art, it is of the highest order, and fully evinces the genius and skill which mark the productions of the eminent sculptor.

The expression of purity and celestial sweetness in the face, the extreme beauty and simplicity of the figure, with the touching gentleness of the action, so expressive of the exalted idea which they embody, are all so exquisitely pourtrayed, as immediately to rivet attention and command admiration. The graceful folds of the drapery are most skilfully arranged, avoiding the effect of confusion to the eye, and harmonising with the fine and accurate development of form in a manner peculiarly successful. Viewed in every aspect, the effect is most pleasing, and presents an elegant and graceful outline.

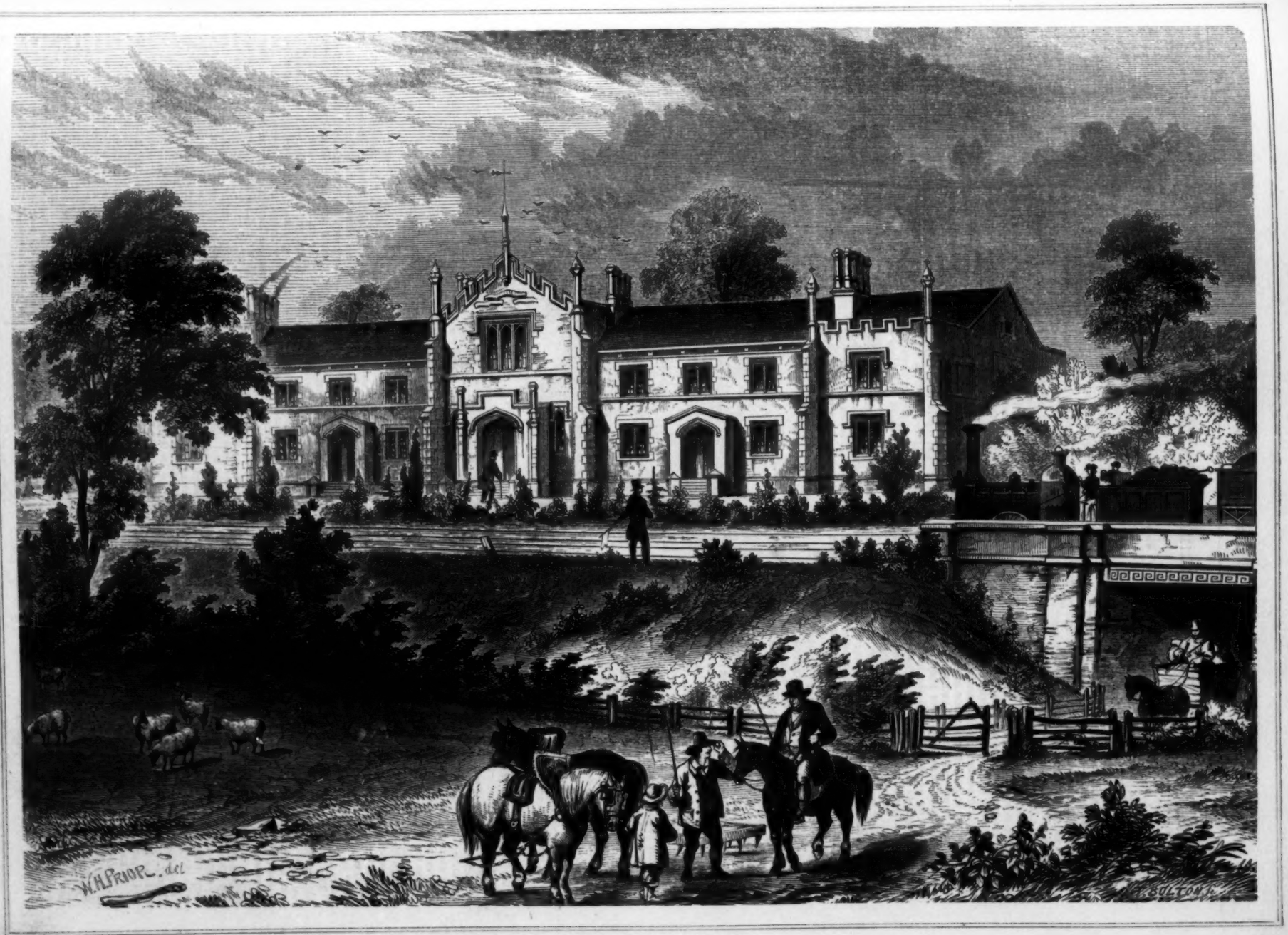
Its execution in the statuary porcelain is in the highest degree creditable to Messrs. Copeland, and fully warrants the assertion made by Mr. Gibson, R.A. (and there could not be a higher authority), that this composition "was decidedly the best material next to marble." The workmanship of the figure is extremely careful; the "seams," generally so unsightly in pottery castings, are here barely evident, even on the closest scrutiny; and we need not remark on the increased value and beauty thus given to the work. We may here observe, that we were the first to draw public attention to the qualities and capabilities of this beautiful material, and also to induce its adoption by the Art-Union of London; and we feel highly gratified that our predictions of its entire success have not only been fully confirmed as regards the house—with which it originated—but that it has exercised a healthy influence upon this branch of Art generally. Indeed, we may say, it has completely superseded the old China bisque figures.

It is but justice to Mr. Battam, the artistic director of Messrs. Copeland's establishment, to state, that the original idea and introduction of this material is wholly attributable to his taste and judgment. To all lovers of Art it is a great boon, for the costliness of works in marble renders their possession the fortune of but few, while copies in the statuary porcelain, realising very faithfully their beauty and excellence, may be produced for a very trifling sum. Those subscribers to the Society who have been fortunate enough to become entitled to these casts, will possess really admirable and valuable works.

One of these statuettes may be seen at our Office.

We trust we may be the means of directing public attention to productions of this class, insomuch as to induce their multiplication. Hitherto, the sculptor has laboured under heavy disadvantages in England; popularity for copies, of so unexceptionable an order cannot fail to augment the artist's fame; but it will do more than this, it will secure substantial recompense for a branch of Art which absolutely requires "patronage" to some amount, before even the raw material can be obtained with which genius is to work.

Such popularity has been, indeed, already secured to a considerable extent for these figures, in statuary porcelain. We know that when Mr. Battam undertook their production, and Messrs. Copeland their issue, the result appeared by no means promising; on the contrary, it was discouraging. We rejoice that profit, as well as fame, has followed their laudable endeavours.



THE BOOKSELLERS' PROVIDENT RETREAT AT ABBOTS LANGLEY, HERTS.

THE BOOKSELLERS' PROVIDENT RETREAT.

We feel assured that none of our readers will think we travel far out of our accustomed track, by placing before them the annexed engraving of the Asylum erected by the Booksellers' Provident Institution, for destitute members of the Association. For upwards of a century past, every trade of consideration and affluence could boast of its quiet and secluded range of comfortable dwellings where the old and infirm are permitted to end their days in comparative ease and comfort; but it is only very recently that the idea of extending this privilege to the "Book Trade" has been entertained. This may in some measure be accounted for, by the narrow limits within which this business had been hitherto confined; the spread of knowledge, however, and the vast increase in the number of those who are instrumental to its diffusion, in its diversified ramifications, have placed those engaged in it on an equality with the most important occupations in the kingdom. The object contemplated by this society is to raise a fund for the permanent assistance of Booksellers, and their assistants, being members, with their widows and children, when in necessitous circumstances: the "Retreat," as before stated, affords a permanent home, so far as its accommodation extends, to such as require it.

When we consider the thousands employed, either directly or indirectly, in this branch of trade, and its vast importance to the community at large, we are bound to admit that it has a strong claim on all classes, from the highest to the lowest. The multitudes who enjoy the luxury of books know but little of the great enterprise and risk consequent upon their production—seldom think of the cost and labour required to bring them before the public, and are altogether indifferent as to the success or failure of any publication in which large sums, perhaps, have been invested. Publishing is, at all times, a lottery; dependent, too often, upon public taste, or caprice, or fashion, or the pen of the critic, against whose tribunals it is utterly hopeless to appeal. Yet with all these discouragements in the way of successful operations—oftentimes sufficient to damp the energies of the most speculative,—there is no class of persons to whom mankind has been more deeply indebted, than "Booksellers;" they are the medium through which religion and morality, science and instruction, philosophy and poetry, patriotism and freedom, are spread abroad in the world: it is by their exertions that knowledge is diffused through the length and breadth of the land, and the people become wise in those things which "make for their peace and happiness." The effect of the literature of a country upon its inhabitants is too self-evident to require comment; but authors would write in vain, if individuals were not to be found possessing the ability and the will to assist in their efforts to enlighten and civilize the world; and the history of literary men has revealed hundreds of examples, where genius and intellect would have been left to perish, and their productions lost for ever, but for the friendly hand which was stretched out to snatch them from oblivion. Surely such facts constitute a pre-eminent claim on the part of this Institution to the sympathy and assistance of all who love knowledge.

The "Booksellers' Retreat" stands in the highly cultivated district, opposite the Kings Langley station of the Birmingham Railway. The building was erected after the designs of Mr. Cooper, who has exhibited considerable taste and judgment in their execution, by giving to the edifice a picturesque character, without a useless display of ornament. At present it contains accommodation for seven inmates, but each has a separate dwelling of four rooms; there is also a large room for the purpose of business connected with the Institution, and another wherein the pensioners assemble, and which is also fitted up as a library. In short, the entire arrangements seem to have been made with proper economy, and a due regard to the comforts of those whose necessitous condition renders such a place of refuge indispensable to their declining years. The view of the building now introduced is engraved by Mr. Bolton, from a drawing by Mr. W. H. Prior.

The work of either artist is bold and free; it affords a very satisfactory idea of the style and character of the building, which forms so marked and agreeable a feature on the line of the Railway.

PILGRIMAGES TO ENGLISH SHRINES.

BY MRS. S. C. HALL.

WITH NOTES AND ILLUSTRATIONS BY F. W. FAIRHOLT, F.S.A.

SANDFORD MANOR HOUSE,

THE RESIDENCE OF NELL GWYNNE.

HERE may be some who will object to the application of so honoured a term to the dwelling of an actress of lost repute; but surely that may be a 'Shrine' where consideration can be taught—where mercy is to be learned—and—that which is 'greater' than even Faith and Hope—CHARITY!

However agreeable may be the present, and we have no reason to complain of it in any way, there is inexhaustible delight in reverting to the past. We do not mean living over again our own days; for though, if we could 'pick and choose,' there are sundry portions of our lives we might desire to repeat; yet, beginning from the beginning, taking the bad and the good 'straight on,' there can be few, men or women, who would willingly pass again through the whole of a gone-by career. And this, properly considered, is one of our greatest blessings; stifling much of vain regret, and teaching us to 'look forward' to the future. We have always had, if we may so call it, a domestic rambling propensity; a desire to see 'dwellings,' not so much for their pictorial as their, so to say, personal celebrity: and sometimes, as on our visit to Barley Wood, this longing comes upon us at the wrong season, when a cheerful fire 'at home' would be a meet companion. It is now six years ago—six years, last month—that, pacing along Pall Mall, we paused and turned to the left hand corner of St. James's Square, full of painful and un-English memories of the Asiatic court of the second Charles; the sovereign who had endured adversity without discovering that 'sweet are its uses:' who had 'suffered tribulation' without 'learning mercy'—the king who makes us doubt if, as a people, we have any claim to what is called 'national character'—for the change that came over England, within a few brief years, from gloomy fanaticism to reckless licence, is one of the marvels that give to History the aspect of Romance. We had been walking round Whitehall;* recalling the change

that had swept away nearly all relics of the past in that quarter—and strolled so far out of our homeward path—to look at the house in Pall Mall, (recently removed from its place,) which tradition says was the dwelling of Nell Gwynne; besides her apartment at Whitehall, to which she was entitled by virtue of her office as lady of the bed-chamber to a most outraged queen. One of our friends remembers supping in the back room on the ground-floor of that very house, the said room being called 'the Mirror Chamber,' because the walls were panelled with looking-glass.† There are others who affirm that Nelly lodged at the *opposite* side of Pall Mall, because Evelyn gossips of her leaning from her window 'talking to the king,' who was lounging in St. James's Park, thereby wounding the propriety of many, who think vice only vice when it becomes notorious. Evelyn was always sadly perplexed by his faithful and high devotion to Charles, the king, and his abhorrence of the vices of Charles, the man; while Pepys jogged on, sometimes in the royal seraglio, sometimes at

* The appearance of Whitehall from the Thames in the reign of Charles II. may be seen in our woodcut. The beautiful Banqueting-house of Inigo Jones was crowded among a heterogeneous mass of ugly buildings connected with the exigencies of the court. Beside the houses, to the spectator's left, was a large garden extending to the river, with fountains and parterres. A small garden also projected into the river in front of the buildings; and here Charles used to view the civic processions of the Lord Mayor, who, on the day of his taking the oaths at Westminster, generally gratified the Sovereign and other sight-seers with a pageant on the Thames, in some degree adulatory of the Monarch. The King resided here so constantly, that the most striking pictures of his private manners are recorded to have happened at Whitehall, and for which the graphic pages of Pepys, Evelyn, and De Grammont may be consulted. Whitehall, indeed, has obtained its chief interest from its connection with the Stuarts. The Banqueting-house, erected by James I., in front of which his unfortunate son was executed; the residence of Cromwell here in a quietude, strangely contrasted with the wild voluptuousness of the Restoration; the flight of James II., and his queen's escape with her infant son by the water-gate, shown in our cut, closes the history of the Stuart family in this country as Sovereigns; and the history also of the palace; for on the 10th April, 1691, the greater part was burnt by a fire, which was succeeded by another in 1698, which destroyed nearly every building but the Banqueting-house, and Whitehall ceased to be the residence of royalty.

† Nell's 'town-house' was in Pall Mall. Pennant says, 'it was the first good one on the left hand of St. James's Square, as we enter from Pall Mall. The back-room on the second floor was (within memory) entirely of looking-glass, as was said to have been the ceiling. Over the chimney was her picture; and that of her sister was in a third room.' At this house she died in 1691, and was pompously interred in the parish of St. Martin's-in-the-Fields, leaving that parish a handsome sum yearly, that every Thursday evening there should be six men employed for the space of one hour in ringing, for which they were to have a roasted shoulder of mutton and ten shillings for beer.

church, sometimes with my Lady Castlemaine, sometimes with 'Knip' at the 'king's house,' seeing, admiring, and repeating—his morality held in abeyance; and yet always, even to the kissing of 'Mistress Nelly', 'a sweet pretty soul,' companioned by his wife. If Pepys was a curiosity, what must Madam Pepys have been!* What must the 'court set' of those days have been, when we are absolutely refreshed by turning from them to the uneducated but frank-hearted and generous woman,—tainted as she is to all history, by the worse than imperfections arising out of her position, yet redeemed, in a degree, by virtues, which in that profligate court were entirely her own!

The scene in St. James's Park to which Evelyn refers, was an index to the age.†

Blessed as we are in the knowledge that nowhere in England are the domestic virtues better cultivated or more truly flourishing than in our own pure and high-souled court, we are almost inclined to treat as a mythological fable, the history of Whitehall during the reign of Charles the Second. No one trait of the father's better nature redeems that of the son. His life was indeed

'a sad epicure's dream,'

and worse. He was not worthy even of the earnest devotion which the poor orange-girl, of all his favourites, alone manifested to the last.

Poor Nell! the sympathy which every right-thinking woman feels it a Christian duty to give to her and her class, far from extenuating vice, is only a call upon the virtuous to be more virtuous, and to the pure to be more pure. No one would plunge into crime, merely for the sake of being redeemed therefrom; no one take the sin, who looked first at the shame, hideous and enduring as it must be—however overshadowed by the broad wings of Mercy; the burn of the brand can never be effaced however skilfully healed. And when the wit, the loveliness, the generosity, the fidelity of 'Madame Ellen,' when the memory of the well-spent evening of her chequered life, and the allowance we make for the early impressions of a young creature, called upon to sing her first songs in a tavern, and sell oranges in the depraved and depraving Saloon of 'the King's House;'—when all these aids are exerted to excite our sympathy, we only accord the sentiment of pity to 'poor Nell Gwynne!'

While looking at the house said to have been inhabited by this '*femme d'esprit par la grace de Dieu!*' we vowed a pilgrimage to Sandford Manor House, at Sandy End, Fulham,—to the dwelling where there is no doubt she spent many summer months. Near as it is to our own, we were doubtful of the way, and determined to inquire of our opposite neighbour, who keeps the Old Brompton tollbar.

'Sandford Manor House,' repeated he, 'I never heard tell of such a place in these parts. Whereabouts is it?'

'Exactly what we want to know. It is a very old dilapidated house, by the side of a little stream that runs into the Thames somewhere by Old Chelsea. I think you must have heard of it: it was once inhabited by the famous Nell Gwynne!' I might almost as well have talked Hebrew to our neighbour, who seemed born to lay in wait for market-carts, and pounce upon them for toll.

'Old house! Nell Gwynne!' he again repeated, and something like an expression of life and interest moved his features while he added—'It's the Nell Gwynne public-house you're after, I'm thinking; that was in Chelsea; but whether it 's there now or not, is more than I can tell.'

'No, no,' we answered, perhaps sharply, 'it is the house she lived in, we want to see—Sandford Manor House.'

'Perhaps it's the madhouse!' he suggested. We walked on. 'Please,' said a little rosy-faced boy, 'if you want to find out anything about old houses, Hill, the rat-catcher, knows them all, as he hunts up the rats and sparrows about; and you have only to go down Thistle Grove, into the Fulham Road—straight on—his is a low house, ma'am—his name in the window—you can't pass it, for the birds and white mice.'

And is there no one left, we thought, to tell where the witty, light-hearted, true-hearted Nelly lived—she who was the friend of Dryden and Lee, the favourite of Lord Buckhurst, the rival of the Duchess of Cleveland, the protector of the soldiers of England—the one unselfish friend of the selfish Charles? Is there no one in a district that once

echoed with the praise of her charities—no one to tell where she resided, but Hill, the old rat-catcher? We proceeded through the prettily-built, but gangrened-looking, cottages located in Thistle Grove, once called Brompton Heath, (or Marsh, we forget which,) until the sounds of traffic reminded us that we were in the Fulham Road. Presently the sharp voice of a starling, just above us, attracted our attention.

'Poor Tom!' said the bird—'Tom!—poor Tom!'

The old rat-catcher invited us to enter. He is a man of powerful frame, with a massive head, fringed round with an abundance of gray hair, with deep well-set eyes, and a quiet smile. Two sharp, bitter-looking, wiry-haired terriers began smelling, casting their sly eyes upwards, to see if we feared them or were friendly to their advances, and, after a moment or two, seemed sufficiently satisfied with the scrutiny to warrant their wagging their short stumpy tails in rude welcome. The room was hung round with cages of the song-birds of England—some content with their captivity, others restless, and passing to and fro in front of the wires, eager for escape. Strong inclosures, containing both rats and ferrets, were ranged along the sides of the small room; the latter, long, yellow, pink-eyed, and pink-nosed creatures, lithe as a willow wand, courting notice; while the rats, on the contrary, moved their whiskers in defiance, and, with bright, black, determined eyes, sat lumped up in the distant corners of their dens, ready 'to die game,' if die they must. Gay-coloured finches, the gold and the green, graced the window in little brown bob cages; while mice of all colours, from the burnt sienna-coloured dormouse, who was more than half asleep within the skin of an apple which it had scooped out, to the matronly white mouse, who was sitting composedly amid a progeny of thirteen young ones, attracted groups of little gazers, every now and then dispersed by the larger terrier, who ran out amongst them, snarling and threatening, but doing them no harm. 'Come in, old chap; that will do, old fellow,' said his master, adding, 'I would not keep a dog that would hurt anything but a *varmint*.'

'Oh, oh! Nell's old house,' he replied to our inquiries; 'Nell Gwynne's house at Sandy End, where runs the little river they deepened into a canal—the stream I mean that divides Chelsea from Fulham—Sandford Manor House! Ay, that I do, and I'd match it against any house in the county for rats!—terrible place—I lost two ferrets there this time two years, and one of them was found t'other side of the canal; it must have been a pleasant place in those days, when the king was making his private road through the Chelsea fields, and the stream was as clear as a thrush's eye, and birds of all sorts were so tamed by Madam Ellen, that they'd come when she'd call them. Ah, a pretty woman might catch a king, but it 's only a kind one that could tame the wild birds of the air; I know that; I'll show you the way with pleasure.' 'Poor Tom,' sung out the starling. 'Your bird is calling you,' we observed, after he had told his wife not to let the jay pick 'the splints' off his broken leg, and we were leaving the door. 'It's not me he 's calling,' answered the old man, with a heavy sigh. 'Now that 's a bit of nature, ma'am. A bird, I 'm thinking, remembers longer than a Christian does. Poor Tom's wife is married again, but the starling still calls for its master. It 's hard to say, what they do or do not know; the bird often wrings my heart; but, for all that, I could not part with him.' At any other time we would have asked him the reason, but just then we were thinking more of Nell Gwynne than of our guide. We walked on, until we came to the 'World's End.' 'It is nothing but a common

* Pepys was Secretary to the Admiralty, and it was he who published, from the King's dictation, the minute and interesting account of his escape from the Battle of Worcester, and adventures at Boscobel, and in the 'Royal Oak.' He kept a very minute and amusing Diary, in which he neglected not to enter the most trivial matters, even the purchase of a new wig or a new riband for his wife. This very littleness of detail has made his Memoirs the most extraordinary picture we possess of the times. He appears to have been a coarse but shrewd man, and fully alive to the faults of his master.

† Previous to the restoration of Charles II., the park of St. James's appears to have attracted little attention, and to have been left to the guidance of Nature alone. Charles seems to have had Versailles in view when he laid it out from Le Notre's design. A long straight canal was formed in its centre from a square pond which existed at its foot near the Horse Guards. Rows of elm and lime trees were planted on each side of it, an aviary was formed in that place still called 'the Bird Cage Walk;' and in the large space between this walk and the canal, and nearest the Abbey, an extensive decoy for wild fowl was constructed, popularly termed 'Duck Island,' and of which the famous St. Evremond was appointed a salaried governor. Charles, who was exceedingly fond of walking, and who tired out many a courtier who tried to keep up with his quick pace, was continually seen here amusing himself with the birds, playing with the dogs, or feeding the ducks. On the opposite side of the canal, three broad walks were constructed and shaded with trees, one for coaches, the other for walking, and the central one for the game of 'Pall-Mall;' an athletic exercise, of which the king and the gentlemen of the day were fond. The game consisted in driving a ball through a ring at the extremity of the walk, which had a narrow border of wood on each side of it to keep the ball within bounds. The floor of this portion of the park was made of mixed earth, covered with sea-sand and powdered shells, as at Versailles. The park was much secluded, except on this side, which was that only accessible to the public in general. There, Spring Gardens, with its bowling-greens and gaming-tables, seduced the idle and dissipated, until the Mulberry Garden (which stood on the site of Carlton gardens), put forth its attractions; and which, as Evelyn says, became 'the only place of refreshment about the town for persons of the best quality to be exceedingly cheated at.' The plays of the period abound with intrigue and adventure carried on at both places. The Mall ceased to be the resort of royalty at the death of Charles; but it continued to be the fashionable promenade until the close of the last century.

public-house now,' observed our companion, who had not spoken again, except to his dogs: 'but I remember when it was more than that; and, moreover, in Nell's time, it was a place of great resort for noblemen and fine ladies—a royal tea-gardens, they say—filled with the best of good company; they liked the country and the open air in those days.' We continued silent, until at last our guide called 'Stop!' so suddenly, as to make us start. 'Do you see that bank just under the arch of the bridge we stand on? The hardest day's work I ever had was digging an old rat out of that bank. This is Sandy End; and that house opposite is Sandford Manor House.'*

There was nothing in the sight of those green, grim walls to excite any feeling of romance. Yet positively our heart beat more rapidly than usual for a minute or two—'a way it has' when we are at all interested. We turned down a lane seamed with ruts, by the side of a paling black with gas tar. We passed two or three exceedingly old houses, and one in particular, with three windows in front. It was evident that the paling had been run across the garden, which must have been very extensive. After waiting a few minutes for permission from the master of the gas-works, to whom the Manor House belonged, to enter, an elderly man of respectable appearance opened the gate, and told us he resided there, and that the servant would show us all over the house. The rat-catcher commenced poking his stick into the various mounds of earth wherever there was the appearance of a hole, and his dogs became at once busy and animated. There was but one of the three walnut trees said to have been planted by royal hands, remaining, and that stood gnarled, and thick, and stunted, close to the present entrance—bent it was, like a thing whose pleasantest days are gone, and which cares not how soon it may be gathered into the garner. A circular plot of thick green grass was directly opposite the hall door, and in its centre grew a young golden holly, some of the turf being cleared away from round its root. This was encircled by a fair gravel walk, leading to the house, which was entered through a rustic porch, covered with ivy; very old and rampant it was, and its deep heavy foliage, so densely green, had a pall-like look, as it rustled and sighed in the sharp keen air. It was flanked by two cypress trees, well-shaped and well-grown. Dank ivy and deep cypress where the living Nell would have twined roses and passion-flowers! You see the old doorway when under the porch; it is of no particular order, but massive and pointed,—the hall is like the usual entrance to old-fashioned country-houses, panelled with oak. The staircase is very remarkable, as Mr. Fairholt's sketch will show; broad twisted iron rods, of great thickness, springing from the oak square pillars which flank the turnings, and assisting to support the flight above. The room on the right is large, the ceiling low, the windows deep set in the thick walls. A very gentle-looking little maid was nursing a pretty white cat by the fire; her young fresh face and bright smile were like sunbeams in a tomb; what did she there? We could fancy old withered

crones in such a dwelling, rather than a fair tender child, and yet she looked so happy, and so full of joy! The opposite room had been fitted up as a kitchen, and was clean and cold. We paced up the stairs so often trodden by Nell's small feet, when they descended briskly to meet the lounging heavy foot-falls of her royal master, whom she loved for himself, and careless of her own future, as she was of her own person, cared more for the honour of the indolent Charles, than ever he cared for his own! In nature, in feeling, in all honours *save the one*, how superior was the poor orange-girl to her rivals; they envied and slandered each other, disdaining no artifice to fix the fancy of the king, who desired nothing more than that they should all live peaceably together, and was not able to comprehend why they did not agree when he endeavoured to please them; they copied each other—but Nell resembled only herself. Instead of going like the generality of her sex from bad to worse, the more her opportunities of evil increased, the better she became. The ladies of the court swore, drank, and gambled; it was the fashion to be coarse and vicious, and the more course they were, the better they pleased the English Sultan; and if the poor orange-girl endeavoured to keep her lover by what bound him to others,—where 's the wonder? Her manners had their full taste of the times; but we look in vain elsewhere for the generous bravery, the kind thoughts, the disinterested acts, which have retained her in our memories. 'Poor Nell!' we said aloud, 'poor, poor Nell!' 'Please, if you will only go on, I will show you her bed-room and dressing-room, them 's little more than closets; but this was her bed-room, and that, the madam's dressing-room,' said the servant, a little impatient of delay. Both rooms were furnished, but cold and gloomy; the floor of what the girl called her dressing-room was chippy and worm-eaten. 'And there,' persisted the servant, 'in that corner just by, if not in that little cupboard, the money was found.' 'What money?' 'The money the madam or some one about her forgot, fifteen thousand good pounds, I am told; and a gentleman came here once, who told me he had some of the coins that were discovered there.' 'That must be a mistake,' we said. 'Oh, there 's no knowing. Why should the gentleman tell a story?' We saw the girl was determined we should believe her, contrary both to our knowledge and reason, so we made no farther observation, while she muttered that she would 'just go and put her own room straight a bit.' We were left alone in Nell's dressing-chamber! She never bestowed much time upon her toilet; and Burnet, who was particularly hard upon her at all times, says that, after her 'elevation,' she continued 'to *hang* on her clothes with the same slovenly negligence; and, truly, Sir Peter Lely would make it appear that all the 'ladies' of the court, however rich the materials that composed their dresses, and well assorted the colours, 'hung' them full carelessly over their persons; nay, it would be difficult to imagine how they could stand up without their dresses falling off: they certainly have a most uncomfortable look.* However she dressed, she certainly succeeded in winning, and even keeping, the *fancy* (for we may doubt if he had any *affection* for the ministers of his vices) of Charles until the end. And although Burnet was marvellously angry that at such a time the thought of such a 'creature' should find its way into the mind when it was about to lay aside the draperies of royalty for the realities of eternity—yet the only little passage in the life of the voluptuary that ever touched us was, his entreaty to his brother James, 'Not to let poor Nelly starve!' We closed our eyes in reverie, and endeavoured to picture the 'beauties' upon whom the licentious king conferred a shameful immortality. Unfortunately the most powerful female influence in the Cabinet has generally been exercised by worthless women; an argument, if one were needed, to prove that a woman is little tempted to interfere with State affairs if her mind is untainted, and directed to the source of woman's legitimate power.

How loathsome was the King's subjection to the abandoned vixen, my Lady Castlemaine! And

* The house at Sandy End has been altered within the last few years. The characteristic gables of the roof, which so well marked its age, and display the taste of the period when it was constructed, are removed, and the house is so much modernised as to lose the greater part of its interest, and at first sight induce a doubt of its antiquity. The extensive gardens still remain, and some very old houses beside it, with a characteristic old wall bounding the King's road, inclosing some venerable walnut trees. Three years ago, a pretty view of these old houses, with Nell's in the back-ground, might have been obtained from the adjacent bridge over the brook; but now a large public-house, 'the Nell Gwynne,' obstructs the view, a row of small 'Nell Gwynne cottages' effectually block the path, and the primitive character of the scene has passed away for ever.

* In the History of Costume in England by the author of these notes, it has been remarked that the freedom and looseness, as well as ease and elegance of female costume at this period is to be attributed to the taste of Sir Peter Lely, rather than to that exhibited by the *Beauties of* Charles's court. 'It was to his taste, as it was to that of a later artist, Sir Joshua Reynolds, that we are indebted for the freedom which characterised their treatment of the rigid and somewhat ungraceful costumes before them.' Walpole, in his 'Anecdotes of Painting,' says, 'Lely supplied the want of taste with *elinquant*; his nymphs trail fringes, and embroidery, through meadows and purling streams. Vandyke's habits are those of the times; Lely's a sort of fantastic night-gown fastened with a single pin.' Lely's ladies are not unfrequently *en masque*, and are habited in the conventional dresses adopted for goddesses in the court of Versailles. The ordinary female costume of the period is seen in the little figure on one side of Nell's looking-glass, which forms our initial letter.

yet how powerful must have been her beauty! Can we not, in fancy, see her now,—stepping out of her carriage at Bartholomew Fair, whither she had gone to view the rare puppet-show of 'Patient Grizzle,' hissed when recognised by the honest mob; yet upon turning the light of her radiant and beautiful face towards them, they exchange their jibes and curses for admiration and hurras.

'Poor Nelly,' was no proficient in pen-craft, for she could only sign with the initials—E. G.*

Until the publication of Mrs. Jameson's 'Beauties,' there existed a popular fallacy, that every one of Sir Peter Lely's portraits, represented a woman of tainted reputation; this was anything but true: however poisonous a *malaria* may be, there are always some who escape its influence, and the pure and high-souled Lady Ossory, and the noble Countess de Grammont would adorn even a court such as our own; we wish that Evelyn or Pepys had recorded how those ladies treated 'Nell,' for they must have met her during their attendance on the outraged Queen, and hardly less insulted Duchess of York; they must have encountered her at Whitehall, and noted her dimpled cheeks, and small bright laughing eyes; and contrasted her unaffected child-like bearing, with the boisterous arrogance of the Duchess of Cleveland, and the cat-like cunning of the French *courtezan*, (the Duchess of Portsmouth) who could not with all her arts detach the sovereign from poor Nell, whose genuine wit, generosity of mind, as well as purer life, and careless buoyant humour, were reliefs to the caprices and eternal French cabals,—which troubled his unenergetic nature, in the gorgeous *salon* of the most extravagant of his favourites. From such women as Madame de Grammont and Lady Ossory the untitled actress could have met no offence; for women of high virtue are merciful; women who affect it, are not.

We could fancy Nell's silver laugh, passing along those damp walls of Sandford Manor House; we could imagine her leaning from that window, conversing with, and rallying, her royal 'lover,' who stands beneath, amid the flowers, once so bright and abundant, where only weeds and stinging thistles were to be seen this winter-time. As for him, wisdom came not with years; 'consideration' never whipped the offending Adam out of him—in his character there was no 'nettle,' but there was no 'strawberry.' What does he reply to her merrie rallying as she dallies with her looking-glass? He leans his white and jewelled hand upon his hip, and, with a faded smile, listens to her mingled love and reproof. She talks of the old soldiers, and wonders why the builders pause in the erection of the Hospital, for lack of cash, when certain ladies sport new diamonds, and glitter in fair coaches; and he tells her he will take her, if she likes, from where she is, and give her the palace by the water-side, in exchange for her sweet words and sweeter smiles. She will none of this, but answers she would rather content her in the humblest house in his dominions, so that the soldiers who fought his battles should be worthily lodged in their old age. He repeats to her the last bit of Sedley, and diverts her with news of a new play, for well he knows those who once lived by the buskin love the buskin still:* and she listens, and is pleased, but returns to her first theme; and, provoked at last by an indifference she cannot understand, she becomes bitter, and then Charles laughs at 'little pig-eyed Nelly.' 'Ah, Nell, Nell!' he says, stroking, at the same time, the fair tresses that grace the head of a pretty boy, her son, 'you are like the fruit that will come of yonder trees, a rough and bitter outside, but a sweet and pleasant soul within.'

We composed our thoughts, or rather we aroused from those waking dreams in which all indulge sometimes—more or less. The house contains fourteen rooms—and must have been pleasant, long ago, as a retreat where poor Nell could bring her titled children—whom she doubtless loved with all the enthusiasm of her ardent nature. We crossed the garden, but could find no trace of the pond in which tradition reports Madam Ellen's mother to have been drowned. Not long ago, a very old woman resided in Chelsea, whose grandmother, it was said, was Nell's stage-dresser; this was before old Ranelagh was built over, and when the site of Eaton Square was intersected by damp pathways, and nursery-gardens. We entered the meadows at the back, to see how the house looked from thence, which greatly delighted the rat-catcher's terriers.

Modern 'improvement' long spared this locality. When we knew and loved it first, we could see the Thames from our windows in one direction, and Kensington Gardens in another. But old houses standing within their own park-like inclosures, and old trees and green fields, are nearly all gone.† We used to have the nightingales in the elm-avenue leading to Hereford Lodge, but the only nightingale we had last spring, was one who came from the FAR NORTH. Many hereafter will do pilgrimage to her shrine with a far deeper feeling of respect, than with all our charity we can bestow upon Sandford Manor House.

If the women of England could forget this period of our history, which, as Mrs. Jameson truly and beautifully observes, 'Saw them degraded from objects of adoration to servants of pleasure, and gave the first blow to that chivalrous feeling with which their sex had hitherto been regarded, by levelling the distinction between the unblemished matron and her 'who was the ready spoil of opportunity'—if this were possible, it might be well, like Claire, when she threw the pall over the perishing features of Julie, to exclaim—

'Maudite soit l'indigne main qui jamais soulevera ce voile,'

but so it is not; and it becomes our duty to look on Charles, and those who were corrupted by his example and his influence, as plague spots upon the fair brow of our beloved country. We should learn to speak of him, not as distinguished for 'gallantry,' but as the monarch who reduced those he insulted by his love, below the level of the poor Georgian slave, who knows no higher destiny than to glitter for a few short moons as the star of the Harem. But if some of the women of that Court were deeply degraded—if the termagant and imperious Castlemaine; the lovely and intriguing Denham; the coquettish, cold, and cunning Richmond; the innately dissipated and unrestrainable Southeak; the equivocal Middleton; the rapacious, prodigal, and insinuating Querouaille,—are rendered infamous in our national history—let us not confound the innocent with the guilty. We can point out to our daughters, for admiration and example, the patient, affectionate, and enduring Lady Northumberland, the beloved sister of Lady Rachel Russel; the beautiful Miss Hamilton; the peerless Lady Ossory; the matchless Jennings;—women passing through the ordeal of the Whitehall court, at such a time, with unstained repute, may be well believed to have possessed innate virtue and true feminine dignity.

We have not classed Nell Gwynne among the Court profligates; nor can we so describe her. She was most unfortunate, but not innately vicious; we may say so without danger to others. Neither the circumstances of her life or death hold out temptations to follow her example. She endured vexation and contumely enough, during the most brilliant period of her life, to embitter even a less sensitive spirit than hers. The deep and earnest love she bore the worthless king, must have been a sore scourge to her own heart. The very piety of her nature, overcome as it was by circumstances, and the lack of those virtues which, slow of growth, only attained strength, during the last seven years of her life, and were not deemed unworthy the Christian forbearance and even commendation of Doctor Tennison*, whose funeral sermon preached in memory of the poor orange-girl, proves that she must have suffered much from the reproofs of conscience, even when her sin to all appearance most revelled in its 'glory.' The canker eat into the rose—soiled and marred its perfectness—chipped and wasted its beauty—but could not destroy its perfume!

That there must have been great good, and great fascination, in Nell Gwynne, is proved by the kind of memory in which her name is enshrined. While we say 'Poor Nell!' we shake our heads—the sigh and the smile mingle together—we regret and pity her. We wonder she was so good—we sorrow at the impurity,—not so much of the beset actress, as of her position. We know, that though fallen, she was not depraved. She was not avaricious—nor intriguing—nor ill-tempered—nor unjust. Her regard for literature (though she could hardly sign her own name) proved the uplooking of her better nature; and her charity was unbounded. Shall we—reared, and instructed in all righteous ways—shall we show less charity to the memory of one who in her latter days rose out of the slough into which circumstance—not vice—had plunged her? Shall we be less charitable than the Bishop who honoured her memory and his own character, by recording her benevolence, her penitence, her exemplary end? The good bishop's testimony renders it needless that we 'point a moral.' There was 'joy in heaven' over one sinner that repented. Who but ONE can judge the heart? Let Charity hold up her warning finger, often, when we 'think evil:' and Consideration, 'like an angel' come, when harsh judgment dooms an 'erring sister.' Above all, let us adopt the sentiment of the Poet (and our Pilgrimage to Sandford Manor House will not be in vain):

"If thy neighbour should sin, old Christoval said,
Never, never unmerciful be!
For remember it is by the mercy of God,
Thou art not as wicked as he†!"

* Nell's autograph, a simple E. G., for she could write no more, is here copied from the original, in the possession of R. Cole, Esq. One has been sold within the last few weeks for 2*l.* 4*s.*, appended to a receipt for 500*l.*, her half year's pension. It would seem from these interesting documents that 'Gwin' was the proper way of spelling the actress's name, for, of all these original records only one example displays the 'y.' We have, however, adopted the popular method, and spell the name as Mrs. Jameson does in her brilliant memoir of the court favourite.

The looking-glass, upon which our initial letter is placed, is traditionally reported to have belonged to Nell Gwynne, and was among the other rarities preserved at the Pryor's Bank, Fulham, by its owner, T. Bayliss, Esq., F.S.A. The frame is ornamented with needlework; on each side is a lady and a cavalier, a portrait is above, a deer and panther at top, the lion and unicorn at bottom. The taste was great at this time for such needlework frames and baskets, in which pearls and shells were entwined; and ladies frequently amused themselves in their construction. It is not therefore, impossible, that Nelly herself may have employed her needle upon this very frame.

* Nell appears to have first fixed the attention of the King by appearing at the King's Theatre in an Epilogue written for her by Dryden; who, taking *a pique* at the rival theatre, when Nokes, the famous comedian, had appeared in a hat of large proportions, which mightily delighted the silly and volatile frequenters of the place, brought forward Nell in a hat as large as a coach-wheel, which gave her short figure so grotesque an air, that the very actors laughed outright, and the whole theatre was in convulsions of merriment. His Majesty was nearly suffocated by the excess of his delight; and the *naïve* manner of the actress, her wit, archness, and beauty, received additional zest by the extravagance of 'the broad-brimmed hat and waist-belt' in which Dryden had attired her, and which fixed her permanently in the memory of 'the merry Monarch.'

† 'Improvement' has extended far beyond Old Brompton. The little wooden-house of the old Rat-catcher has been swept away, and he is obliged to locate himself and his live stock in some back-lane, where none but his friends can find him; and as he is disastrously poor, their number is very limited.

* Then Vicar of St. Martin's, and afterwards Archbishop of Canterbury. In that sermon he enlarged upon her benevolent qualities, her sincere penitence, and exemplary end. When, says Mrs. Jameson, this was afterwards mentioned to Queen Mary, in the hope that it would injure him in her estimation, and be a bar to his preferment; 'And what then?' answered she hastily. 'I have heard as much; it is a sign that the poor unfortunate woman died penitent; for, if I can read a man's heart through his looks, had she not made a pious and Christian end, the Doctor would never have been induced to speak well of her.'

† We have much yet to do for a class whom it is a shame to name, and that much *must be done by women*—by women, themselves *sans tache, sans reproche*. It is not enough that we repeat our Saviour's words, 'Go and sin no more:' we must give the sinner a Refuge to go to. Asylums calculated to receive such ought to be more sufficiently provided in England. One lady, as eminent for her rare mental powers as for her charity and great wealth, is now trying an experiment that does her infinite honour; she has set a noble example to others who are rich and ought to be considerate; safe in her high character, her self-respect, and her virgin purity, she has provided shelter for many 'erring sisters,'—in mercy beguiling

'by gentle ways the wanderer back.'

Of all her numerous CHARITIES, this is the truest and best; like the fair Sabrina she has heard and answered the prayers of those who seek protection from the most terrible of all dangers.—

'Listen! for dear honour's sake!
Listen—and save!'

GOVERNMENT SCHOOL OF DESIGN.

THE LECTURES.

HAVING frequently recorded our sentiments on this important Institution, and avowed our fears of its ultimate success, it becomes a pleasure to report that the recent changes appear to have imbued the directing powers with vitality. A series of lectures has been commenced which promise to be eminently useful in a double sense: first, to inform the students; and next, to circulate sound maxims and beget pure thinking among the great number of visitors—such as were assembled on the evening of Mr. Redgrave's first lecture. The large room was completely crowded and enlivened by the presence of many ladies. Among the other sex were artists of distinction, *literateurs* and manufacturers.

To give increased consequence to the subject of flower-painting, proposed to be lectured on, the council have taken steps to procure some examples of Ancient and Modern Art; and by the gracious permission of Her Majesty, pictures in oil, by D. Seghers, Baptist, Van Aelst, and Van Oesterwyck have been lent from the Royal Collection at Hampton Court. There were, besides, on the walls, a fine picture of fruit, by Lance, and some flower and fruit drawings, by Holland and W. Hunt.

After an exordium on the purpose of founding the School, Mr. Redgrave proceeded to say that all Art being derivable from Nature, it was by the study of natural objects alone, that excellence could be obtained; that studying Art, by means of Art, only produced plagiarism, and bad imitation; urging the student to investigate Nature closely, for invention in ornamental Art, and enforcing, as a principle in his production of Design, originality derivable from new sources, accompanied by the application of the commandment "Thou shalt not steal:" adding, that he who lies in wait for his neighbour's ideas, will never produce any thing original of his own. To show the vast variety of plants, the numbers known, when Linnæus classified them in 1730, amounted to only 8,000, whereas now they were estimated at between 80,000 and 90,000, of which one class alone, the asters, of which the common dandelion was the type, now consisted of 9,500 species. Hence, it was inferred, that Nature was inexhaustible in furnishing motives for Ornamental Art, and there was no necessity to parody everlastingly the acanthus, the rose, the lily, the honeysuckle, &c., which could only produce conventional arrangements of bygone invention.

The lecturer adverted to an extensive ornamental lamp-manufacturer who created variety by the admixture of the same parts, and even produced novelty by merely turning the pillar of a table-lamp upside down. The remedy pointed out was, the study of the natural sources of ornament; to acquire a knowledge of the anatomy of the human figure, the structure of plants, forms of leaves, perspective, colour, history of all nations, particularly of England; reading of the poets, particularly Shakspeare and Milton; heraldries, and many other branches of study; concluding by impressing on the students that to attain eminence in Ornamental Art, it required the study of years, and that more resources of learning and acquirement were needed, than were necessary to form a distinguished artist.

Some observations upon mechanical combinations, founded on mathematical forms, were adverted to, as well as the extensive reproduction of objects dependent on design, by casting, moulding, and the numerous resources of machinery; this paralysis, occasioned by Mechanical Art, can only be invigorated by reference to Nature. In the course of the lecture, Mr. Redgrave adverted to some drawings replete with grace and beauty, perfectly adapted to ornamentation, which have been made from living plants by two of the newly-appointed masters, Messrs. Denby and Burchett. The lecture was properly terminated by enforcing ardent and unceasing study, and that practice as an ornamentist could only begin when the rules of teaching ended.

Mr. Redgrave's lecture was delivered amidst repeated plaudits; it was replete with sound remarks and pertinent maxims; yet, of its influence on the students we may be permitted to doubt; it is by no means encouraging to be informed that more and various severe studies are required to form a proficient in Ornamental Art, than would make a proficient in Fine Art; we may be permitted to question the assertion; at least it suggests the probability that our incipient ornamentalists will rather stop half way, and become painters; thus neutralising the intention of Schools of Design.

The second lecture took place on the succeeding Friday, by W. Dyce, Esq. R.A. elect, on the Class of Ornament, the peculiar division of study to which he is the appointed Professor. The lecturer observed, that Schools of Design differed from Academies of Art, in the more extended range of sciences necessary to be taught, inasmuch as they comprised Geometry, Perspective, Architecture, Sculpture, Botany, Metallurgy, Chemistry, &c., and that the estimation of Schools of Design held a high position in Art, and became, indeed, much a matter of national concern. He repudiated the notion that Ornamental Art was a lower kind of Fine Art, as a vulgar idea of times gone by.

The lecturer next undertook to investigate the differences of opinion about teaching the human figure in the school, which was so much disputed at the outset; and cited the works of B. Cellini, from a book extant, by him, thereon. He next entered on the subject of Ornamental Art, which he termed the Cosmetic Art of Nature, and gave the derivation of the word from the Greek, observing that the architect became an artist from the ornament adapted to a building, and not from his knowledge of geometry or science of construction; that Ornamental Art was as necessary to mechanical skill as feathers to birds; and, that attempts at ornament, among the most savage tribes, carved on their weapons or implements, proved it to be a necessity of human existence.

Next proceeding to the order of studies in the class of ornament, as divided into form, colour and ornament, the lecturer developed his views on these separate portions of his duties as instructor; and dilated at some length on the appropriate choice of Design, as adapted to the situation, urging the propriety of not employing details that give the appearance of relief on floors, such as in carpets or other appliances. He then pursued his remarks on the fitness of subjects to decorate walls, and here admitted that every branch of the Fine Arts may be successfully employed. Mr. Dyce alluded to the strange ideas of manufacturers, when the school was instituted by Government, which he heard on all sides at the time he held the situation of Master here, and also that of Visiting Inspector of Country Schools of Design,—it was, that the manufacturers universally fancied the school intended to produce a succession of fashionable patterns, supposing the fashion of the day to be implied in the study of the various styles, having no notion that the styles referred to might be Greek, Roman, Byzantine, or any other. Advice followed to study the ornament of past ages, only with a view to learn what had been produced in past ages, for the sole object of avoiding imitation, and again doing that badly which has been already done. This lecture, like the preceding, was numerously attended, and although eliciting little novelty, was warmly applauded. It ought to be added, that Mr. Dyce expressed his hope that a series of lectures on the history of Art would, at some future time, be given in the school.

M.

MODERN MONUMENTAL BRASSES.

FEW persons can have visited our ancient churches without having their attention attracted by the monumental brasses, a number of which remain upon their floors; although the hand of spoliation has deprived us of many that would throw much light on the tastes and manners of the past. They generally consist of figures and inscriptions, let into cavities cut in the stone slabs to receive them; but some of a more modern date are entirely executed on a square plate of metal the size of the gravestone. In all instances they now serve as a most valuable series of truthful illustrations of the costumes, civil and military, worn in England at the various periods when they were executed. All the details of armour are faithfully and minutely given; all the varieties of fashion dwelt upon and scrupulously delineated; all ecclesiastical vestments, legal and magisterial robes, clearly portrayed. They thus furnish us with authority for costume from the time of their earliest use in the fourteenth century, until their disuse in the seventeenth; and no country in the world can show so large and perfect a series as Great Britain. To the archæologist their value is inestimable, nor can they fail to interest every observant mind. In their own day they formed an important part in church decoration, and the beauty of their effect when laid side by side in a chancel may still be judged by a visit to Cobham Church, Kent, a short distance from Gravesend, where is a series of brasses to the Cobham family, second in beauty, number, and interest to none in the kingdom.

The church decorators of the olden time did all in their power to destroy the coldness and monotony of blank walls. Hence fresco, or more properly distemper painting, was a common internal decoration, and the walls were covered with pictures of the lives of the Saints, or the history of the Saviour; the Last Judgment, &c. Many of these have been laid bare when the process of new plastering church walls has destroyed the whitewash with which they have been covered; and so long a list might be given of churches which have been thus decorated, that it would go far to prove this practice universal. Where pictures did not exist, a pattern in diaper work was stencilled, and the pillars and arches thus decorated, or the flutings painted in various tints. The windows, in the same way, exhibited in glowing tints the fathers, martyrs, or saints, their acts and legends. The ceilings were frequently painted; and the floors brilliantly glowing with coloured tiles, and thickly interspersed with monumental brasses.

Simple recumbent effigies and monumental brasses seem to have gone out of fashion early in the seventeenth century; and semi-classic monumental piles to have usurped their place, ending in the absurdities which disfigure our churches and cathedrals, and give them the look of a stone-mason's pattern-room or workshop. Allegorical figures difficult to comprehend, pagan emblems totally unfit for the Christian church, groups of pyramids, pilasters, and perching angels; contradictions in costume, full-bottomed marble wigs flowing abundantly over Roman armour, the latter worn by modern Englishmen who scarcely ever saw a battle; are some few of the absurdities of the last two centuries. Heavily dressed heroes in jack boots ascending amidst headless cherubs, and hard angular glories, chiselled from harsh stone, give a ludicrous and unpleasant air to the sacred edifices in which they are enshrined; and when we see, as in Westminster Abbey, the most exquisite tracery and beautiful sculpture cut ruthlessly away to make room for such disfigurements, we can but sigh over the want of taste which was too prevalent half a century ago, even among educated churchmen.

We have been led into these remarks owing to the resuscitation of the ancient style of mortuary commemoration, by placing an engraved plate over the grave, as in the middle ages. But as our walls are generally blanks, such modern monumental brasses have been inserted in the walls, as the funeral tablets generally are. The rich effect produced by this means far exceeds that afforded by any stone memorial, particularly as the brass is susceptible of the reception of enamel in its most brilliant forms. We have seen several instances of these modern monumental brasses, and have been exceedingly struck with the happy manner in which the artist has got over the difficulty of representing modern costume, by adapting the frock coat or cloak to the figure, until all incongruities vanish, and the style and ornament of the middle ages incorporate therewith with happy effect.

The artist whose works in this way merit particular attention is Mr. J. W. Archer (46, Clarendon Street, Euston Square), who may be said to have revived this almost forgotten Art: he has been followed by Messrs. Pugin, Waller, and others, who have manufactured many such memorials. His first work was the monument of Dr. Davy, in the chapel of Caius College, Cambridge, which has been succeeded by upwards of twenty others, designed and executed by him in all that variety, simplicity, or elaboration, of which mementos in this style are susceptible. One of his works, to the memory of Captain W. Ingram of the Enniskillen Dragoons, was honoured by the notice of Prince Albert; another, of Captain White of the same regiment, covers a space of nine feet in the wall of Wargrove church, near Henley on Thames.

By assiduity, Mr. Archer has been enabled to overcome a difficulty in the ornamentation of his brasses with colouring matter; such colours in ancient brasses were introduced by a medium of soft mastic, which being perishable has left but few traces behind. To remedy this, Mr. Archer

has obtained a colouring material from silica, Chinese porcelain, and other hard substances incorporated with sandarac, and gums of similar quality, which material seems scarcely inferior in probable durability to enamel, a substance that cannot be employed in mixed metals. For heraldic decorations, diaper work, or the interstices of Gothic enrichment, such colouring has the most brilliant effect.

We hail the revival of this ancient Art with pleasure, and we recommend it as a much more elegant and fitting memorial than the stone tablet or other monumental structures generally affixed to church walls. These frequently disfigure the sacred edifice, and are seldom analogous to the architectural style or enrichment of such buildings. But brasses properly designed and tastefully executed, embellished as they may be with heraldic and coloured decoration, really ornament the building whose walls receive them, and make the hand of affection subservient to church decoration.

F. W. FAIRHOLT.

EXHIBITIONS *versus* AUCTION-ROOMS.

THE most rational gratification attendant on the possession of wealth arises from its distribution in the culture of intellectual pleasures. Luxury and the profusion of coarser enjoyments are bounded by satiety; they conduct to repletion, and terminate by neutralising the active functions of nature;—the consequence is obvious. But in the pursuit of Literature or the Liberal Arts, satiety can never result; every fresh stimulant only creates a further desire; the mental appetite is never cloyed; while a new enjoyment becomes the germ of succeeding pleasures.

The expenditure of wealth, however unbounded, is nevertheless governed by moral laws. Prudence is one of the strongest bonds on the use of property. These remarks are only introductory to a lesson on this topic—addressed to a section of the wealthier classes of society. The influence of learning on all the embellishments of civilised life in England has of late years been steadily on the increase, and in some particular pursuits highly cultivated; but with the Fine Arts, a correct appreciation has not kept pace with the love and desire of possessing the works of artists. Hence many pure and generous-minded persons have sacrificed magnificent sums to *great names*—under circumstances that have transferred to persons, other than the possessors of these great names, more than a moiety of the amounts expended.

At the time of year when the columns of our daily journals teem, on their back pages, with notices of hundreds of pictures sought to be sold by auction, we read equally on the front pages of these journals the information, that numerous exhibitions of pictures by living artists are opened to public view.

It is to the purchase of pictures by our living artists that appear in public auctions occasionally, we wish to direct attention more particularly. The reports of sales for a few past years have continually developed the important truth, that such pictures have been sold for sums far exceeding those paid to the respective painters. There is a double result from this important fact; in the first place, it demonstrates to a certainty that a connoisseur who can appreciate talent in its development, and who can see genius in a work of Art, without referring to his catalogue for a diploma of academic rank, may invest the surplus of fortune more safely than in landed estates, funded securities, or railway shares. In a dozen years such property becomes doubled in value under the auctioneer's hammer. Independently of this rapid enlargement of pecuniary worth, such connoisseurs have, beyond this, the sterling compensation of having contributed to elevate the Arts, and encourage their progress, by purchases made neither in the auction-room, nor of the picture-dealer, but DIRECT FROM THE ARTIST HIMSELF, or from the Exhibition-rooms, where the works were submitted to notice.

The Exhibitions of the season will probably contain 4000 or 5000 separate productions. Many will be pictures painted to commission by artists of established fame for princely compensation—unattainable by any price that can be offered. There will also be a great number by those whose fame is now on the advance, and who in a few years more will be so loaded with demands, that their works will also become unattainable excepting by those who can afford to wait for their turn to obtain a single picture. Many, very many of them, will also be the fruits of severe study and anxious labour of persons, to whom the purchase of early works would prove a direct encouragement for the present and hope for the future, together with a cheering reward for the toil of the past. To wealthy patrons of Art these observations are more particularly addressed; the truest and most efficient patronage is that bestowed on dawning Art. In the first paragraph of this article, the opinion is expressed, that the most rational gratification attendant on wealth is the distribution of it in intellectual pleasures. How greatly must this be augmented by the belief, nay, the certainty, that in acquiring such delight—happiness, comfort, and encouragement are conveyed to the authors of those efforts of genius which adorn our houses, and cultivate our minds? The single amount paid for a picture by a living artist, purchased in a sale-room at three times the price which originally passed into the pocket of its producer, will, if judiciously expended in the forthcoming Exhibitions, carry gladness into half-a-dozen homes; and nothing more is needed than the lapse of a few years, to double and treble the outlay.

The very nature of human affairs must from time to time send the works of the best living painters to the auction-room; those who form their collections from this source may be lovers of pictures, but are not patrons of Art. They will neither have the agreeable reflection of diffusing happiness by means of their wealth, nor can their learning or discernment of the Art they love be otherwise than questionable.

There are numerous living painters whose works are, it may be said, unattainable; but such was not the case always: connoisseurs were "few and far between" when they commenced their career: fortunate were those who then had the taste, or judgment, or generosity, to make purchases. There are scores of young or unknown artists now under precisely similar circumstances; who to-day need the help of which to-morrow they will be independent; to whom sales will be "God-sends" through the instrumentality of guardian angels. Fortunate, too, will they be who make purchases thus; who, avoiding the auction-rooms and the Dealers, visit the Exhibitions; whose patronage is given where it will be effective in promoting fame hereafter; whose aid, like that of Mercy, yields a rich interest

"to him who gives and him who takes."

There are many connoisseurs—Mr. Vernon, for example—who act invariably upon this good principle; but there are others, unhappily, who, in their eagerness to possess a work with a great name, forget that even to the painter of it they render no service, while they pay for it, generally, a price beyond which it never can be valued; yet the same sum, expended upon the productions of rising genius, becomes of greater worth from year to year, and all the benefits upon which we have been dilating are conferred with it.

We might quote a hundred such instances within our own knowledge; but they will readily occur to those who give to the subject a moment's thought.

Our text to this chapter, therefore, is, AVOID THE AUCTION-ROOMS AND THE DEALERS, AND VISIT THE EXHIBITIONS.

ART IN THE PROVINCES.

EDINBURGH.—The Twentieth Annual Report of the Council of the Royal Scottish Academy has just been issued; and it is unquestionably the most important document yet put forth by that distinguished body. From it we learn that the Council for the year just ended were engaged in preparing their Report to be presented, as usual, in the month of November, 1847, when they received a communication from Mr. Lefevre, one of the Secretaries of the Board of Trade (then prosecuting certain inquiries in Edinburgh which bore on the interests of the Academy), expressing a wish that the Council would postpone for a short period their Report, in order that it might embrace the result of his investigation, particularly in reference to the occupation by the Academy of the galleries in the Royal Institution building for next exhibition.* Mr. Lefevre having executed the task devolving upon him, the President of the Academy received a letter from the Secretary of the Treasury, inclosing a printed copy of Mr. Lefevre's Report; and requesting the Academy to give the subject due consideration, and to "favour the Board with any observations they may have to offer upon it."

This Official Report of the Government is, in every respect, of high importance to Scottish Art. It recognises the Scottish Academy as a body which it was the intention of the Crown, in granting its Royal Charter, to establish with the like position and functions, in regard to the Fine Arts in Scotland, which belong to the Royal Academy of London, and especially as to exhibitions and artistical education. It describes the embarrassing and injurious position of the Academy, arising chiefly from the refusal of the Board of Manufacturers to allow the use of their galleries for exhibitions, &c., and suggests remedies, which may be thus briefly stated.

Out of the funds at the disposal of the Trustees of the Board of Manufacturers, an advance shall be made to the Academy, sufficient to enable them, with the resources which that body may itself command, to erect a suitable building for their own individual purposes; and that such advance should be on loan without interest, so long as their charter shall continue.

The plans, estimates, &c., of the edifice shall be submitted for the approval of Government; and on its completion, the Royal Academy shall set on foot and carry on a Life Academy, to which, in addition to their own pupils, a limited number of students, from the School of Design, shall be admittted gratuitously, so as to connect the artists of Scotland with the teaching both of Fine Art and of Design as applicable to manufactures.

After some other observations of minor importance, Mr. Lefevre's Report suggests, that the sum of 10,000*l.* shall be granted to the Academy towards erecting the contemplated building; and that, in order to give time for such erection, the exhibitions for this and the following year shall be held in the Royal Institution, provided the Academy can devise a reasonable plan for meeting the difficulties of stowing away the Torrie collection and the pictures in the Institution; the Trustees having refused to allow the use of the western room, where, we believe, these works are deposited. The last suggestion in the above Report relates to the formation of a National Gallery of Paintings in Edinburgh, to which it proposes to devote the galleries of the trustees' building; and intimates that the pictures forming the subject of discussion between these two adverse societies should be given over to the public, with the concurrence of both parties.

The effect of Mr. Lefevre's proposals, which are evidently put forth in a liberal and enlightened spirit, will be to give to the Scottish Academy its due position in reference to the promotion of, and instruction in, the Fine Arts. They will secure to the inhabitants of the northern metropolis, by the Annual Exhibitions of Modern Art, and by the foundation of a Scotch National Gallery, opportunities of acquiring a knowledge of Art and a taste for enjoying its refinements; they will add a distinguishing feature to the many noble edifices which already ornament the "Modern Athens;" and finally, though of primary importance, they will promote the restoration of harmony and good-will between two societies for a long period opposed to each other, but whose only rivalry should be to excel in the furtherance of such objects as will tend to increase the welfare and progress of national artistic talent. We therefore rejoice to see that at a joint meeting of the Old and New Councils, it was unanimously resolved to recommend these proposals to the entire Academy for their adoption, which we doubt not will be acceded to, especially as arrangements have already been made between the contracting parties for the safe custody of the works of Art referred to above. With regard to the intended New Gallery, the Report of the council states that Mr. Hamilton, their treasurer, had been devoting his attention to the subject of a building on the Mound; and had presented to the council drawings of a design for this purpose. To this design Mr. Lefevre alludes, by stating that Mr. Playfair had submitted to him a plan for erecting several buildings of an ornamental character on the same site, one of which would be suitable for an Exhibition Gallery, and would also afford the requisite accommodation for an Academy: nothing, however, has been as yet finally determined on. We ought not to omit to state, that after the Life Academy shall, as proposed, be trans-

* Our readers will find the matter here referred to discussed at some length in the *Art-Union Journal* for April, 1847.

ferred to the Royal Academy, there would still remain in the trustees' building the other classes forming the present School of Design; whether any of these, as, for instance, the Artisan Academy, shall at some future time be transferred to the same Institution, must, in a great measure, depend on the successful issue of the present recommendation, and upon the growing prosperity of the Royal Academy.

In conclusion, we may state that the Report of the Royal Scottish Academy for the past year is entirely satisfactory.

School of Design.—The prizes offered in competition by the scholars at the School of Design of the Honourable Board of Manufacturers were recently awarded to the successful competitors, by the Lord Advocate, M.P., who stated that the report which had this year been made was in the highest degree favourable to the success of the Institution, and the progress of the students, whose numbers had greatly increased. The subjects for which these prizes were given, were, in the elementary classes, for outlines from prints, outlines from casts, shaded drawings, modelling flowers, and composition: in the advanced classes, for drawings from the antique and the life, paintings from the life, modelling, and composition—the principal prize being awarded to John McDonald for his cartoon of the "Conversion of Donald I. of Scotland to Christianity." The excellence of the vases, in the class of composition, determined the judges to award prizes to them all. It appeared, from the remarks offered by the Right Hon. gentleman, that many of those who had been educated in this Institution were enabled to occupy situations, lucrative in themselves, and important to the country, as respected the promotion of the Art of Design in connection with Manufactures. The school is under the able superintendance of Mr. Christie.

Royal Scottish Academy.—The Exhibition of this Institution is now open, but the report of its contents reached us too late in the month to allow of a detailed notice at present; we would, however, state, that its general character is highly satisfactory. Several of the principal pictures have been already exhibited in London; among those now to us may be mentioned as deserving of eulogium, J. S. Lauder's "Christ teaching Humility;" E. Glover's "Smuggler's Cave;" E. Lauder's "Ferdinand and Miranda," and "Forgiveness;" D. O. Hill's "View of Edinburgh from the Calton Hill;" Johnstone's "Claverhouse Wounded;" Simson's "Preaching in the West Port;" Duguid's "Edinburgh, from the Meadows." Macculloch has some excellent landscapes, and Watson Gordon sustains his high reputation. There are also some good subjects in water-colours, and a few pieces of sculpture, well executed.

PICTURES SOLD AT THE BRITISH INSTITUTION.

'Gipsies,' F. Goodall. 'A Hill-side Farm,' J. Linnell. 'A Road Scene—Evening,' W. Carter; F. Smith, Esq., £4. 'A Bit,' from a sketch near Bolton; H. Bright, 20 gs. 'The Bogged Pony,' R. Ansdell. 'Zuleika,' H. O'Neil; Lord Charles Townsend, 20 gs. 'Just Ripe,' J. F. Pasmore. 'On the Grand Canal—Venice,' J. Holland; — Dillon, Esq. 'Fruit,' G. Lance; R. Vernon, Esq. 'The Morning Walk,' H. O'Neil; Lord Ashburton, 25 gs. 'The last Gleam before the Storm,' J. Linnell. 'Entrance to the Church-yard—Hartfield, Sussex,' T. J. Dodd; J. D. Martin, Esq., 12 gs. 'The Irish Piper,' F. Goodall; W. J. Broderip, Esq. 'Windermere—Calm Evening,' J. D. Wingfield; C. Brind, Esq., £10. 'An Isle of Sky Terrier,' J. Bateman; J. Cressingham, Esq., £15. 'View of Hollington Church, near Hastings,' W. Henry; J. Wheeler, Esq., 10 gs. 'In the Church of St. Roque, Lisbon,' J. Holland; Charles Mand, Esq. 'Snowdon, from near Tremadoc,' T. Danby; Sir Robert Peel, 100 gs. 'Syrinx,' W. E. Frost, A.R.A. 'The Village Forge,' R. Brandard; the Earl of Ellesmere. 'Red Cap,' G. Lance. 'A Lady of Verona,' A. J. Woolmer; Viscount Mandeville, 10 gs. 'Industrious Amusements—Sixty Years Ago,' G. Lance; W. J. Broderip, Esq. 'Joseph Interpreting the Dream of the chief Baker of Pharaoh,' Sir G. Hayter. 'Scene on the Coast of Normandy,' R. Brandard; — Thurlow, Esq. 'An Afternoon in Autumn,' T. Creswick, A.R.A. 'The Half-way House,' G. A. Williams, £20. 'The Irish Mother,' A. D. Fripp; Chas. Wass, Esq., 20 gs. 'A Study,' H. W. Phillips. 'Island of Capri,' G. E. Hering. 'Zaandam—Holland,' E. W. Cooke, Esq.; T. Creswick, Esq. A.R.A., £12. 'The Keep of Helmsley Castle, Yorkshire,' C. R. Stanley; Lord Faversham. 'Hush!' H. Le Jeune. 'Clifton—the Severn and the Welsh Mountains in the Distance,' E. J. Niemann. 'Remains of a Ruined Manor House in the neighbourhood of London,' W. Parrott; — Finlison, Esq. 'The Wounded Hound,' R. Ansdell. 'Dorothea,' T. Creswick. 'Cattle Reposing,' T. S. Cooper. 'Halt at the Well,' F. Goodall. 'The Lily of St. Leonards,' J. Phillip. 'Pegwell Bay,' C. Stanfield, Jun. 'Reaping,' J. Inskipp. 'A River Scene,' T. Sidney Cooper, A.R.A. 'Knitting,' J. Inskipp. 'Happy Moments,' E. T. Parris. 'The Ring—trying it on,' J. Inskipp. 'A Glade in Merrie Sherwood,' T. Creswick, A.R.A.

ART IN CONTINENTAL STATES.

GERMANY.—Munich.—The Basilica S. Bonifacius, founded in 1835 by King Louis, to celebrate the twenty fifth anniversary of his marriage, has lately been finished. The architect is Ziebland, and his plan a test of the most extensive and most profound studies of the style of the ancient Christian Art. This Basilica, built of red bricks, has a portico of eight columns. The interior is divided into five naves, by sixty-four columns of yellowish-veined marble, twenty-five feet high, with capitals of white marble in the latest Roman Corinthian style. The length of the church is two hundred and sixty feet, the breadth one hundred and twenty-four feet, the height eighty-three feet. Above the columns and its colonnades arise the walls that bear the roof, which is internally richly gilt and decorated with stars on an azure ground, and being without any other ceiling, is visible to the top. There is no transept, but an elevated abside with a semicircular niche, accessible by a staircase of twelve steps, fifty feet broad. The impression made by this magnificent building is augmented by a number of most excellent frescos, painted by Heinrich von Hess, and his scholars. In the abside is represented our Saviour in Heaven in a glory of angels, and worshipped by Mary and John; under him, are standing between a row of palms, St. Boniface and the other holy apostles of Christianity in Germany. Two series of frescos adorn the walls of the middle nave, the superior containing the life or martyrdom of the above-named German saints; the inferior (of greater dimensions) the life, deeds, and death of Boniface, who came from the monastery of Noscella near Southampton, and was murdered by the East Frieses in 755, and buried in Mayence. In the refectory of the annexed convent the same artist has painted in fresco the "Last Supper,"—a very original work in regard to composition and colouring. All these frescos are to be published in lithography by the well-known print-seller, Artaria, in Mannheim.

Another lithographic work, the publishers of which are Piloty and Löhle in Munich, the "Royal Bavarian Galleries of Pictures," has been highly recommended in our Journal. The most recent prints are—"The Last Judgment," by Rubens; "The Battle with the Lions," by the same; and "The Wild-boar Hunt," by Snyders. It is not easy to transfer by lithography the great Flemish master, with his free hand, his richness of execution, the living expression, and all the charms of his colouring; but Piloty the father, who died two years ago, as well as Piloty the younger, merit the highest praise for their fine sense of the particular beauties of the Flemish school. "The Last Judgment" of Rubens is one of the most celebrated works in the Pinacotheca, and is especially admired by the English. The copy is true in all the particularities of design, and gives the entire effect of a coloured and harmonious painting. "The Battle with the Lions" is likewise excellent; but the copy of Snyders' picture is the perfection of lithography; it is executed by Wölffle. The same artist has copied in lithography two paintings of modern masters, the "Sick Girl's Confession," by Ch. van Beveren, and the "Condemnation of a Robber-band," by Ach. Jacquand, both destined for the new Pinacotheca, and also for the lithographic gallery of Piloty and Löhle. The former is a simple subject, a poor young girl in her bed, and a Franciscan confessor at her side. The representation is modest, full of feeling and expression; the lithograph is true and energetic. Jacquand's picture is a rich composition: Spanish gipsies and robbers with their stolen treasures—almost all church-utensils—before the alcalde and his writers, in an old Gothic hall, surrounded by armed soldiers. The expression is excellent, and perfectly harmonious. The stupid severity of the judge, the secretary's self-importance, the rage, cunning, and fear of the rabble, are design'd with much power; and the lithographer has followed the original in all the fine lines and traits. These lithographs are printed in tints, with added white lights.

Moriz Rugendas returned a few months ago from his travels in South America, with an immense treasure of drawings and paintings, the result of the labour of sixteen years and a half, which he spent in that part of the world. He sailed from Bordeaux in the year 1831 to Hayti and Mexico, where he resided three years; and having passed through California, proceeded to Chili, with the intention of remaining there six years. From Chili he made several excursions to Aranco, Patagonia, and the Pampa of Buenos Ayres, and the Cordilleras. In the last of these excursions he was struck by lightning, and was in consequence detained a long time in Valparaiso; thence he travelled through Peru from 1841 to 1843, and to Bolivia in 1844, where he visited the antiquities of Fia Guanuco and Cusco. Having left Chili in the year 1845, he sailed round Cape Horn, visiting the Falkland Islands, the Patagonian Coast, La Plata, and Monte Video, to study the state of the war in that country; passed along the Parana into the interior as far as Paisanta; returned over Uruguai to Rio and Pernambuco, and from thence, after a residence of a year, he revisited Europe. The number of his drawings and sketches is about 3000, executed with a very rare talent for the quick and faithful perception of Nature. His principal object appears to have been to give as perfect an idea as possible of the physiognomy of that interesting part of the world; and we see in his portfolios, rich landscapes and other views, geological plans and phenomena, trees and woods, plants, and fruits of all kinds, various animals, towns and villages, ships and carriages, inhabitants (civilised and savage), monks and nuns, high and low, with all their customs, modes, and weapons, and a long gallery of female beauties and other portraits. The artist intends to publish a part of his studies for Germany, another part for France, and a third part for England. The latter would be a valuable addition to the similar works (Lord Kingsborough's "Antiquities of Mexico," and Steven's "Travels in Guatemala"), and would contain as many as 200 engravings, of antiquities, landscapes, towns, and especially a gallery of female beauties of Chili. From what we can learn, no English bookseller has as yet entered into a negotiation with the artist; and I should feel gratified if this notice may be the means of procuring an engagement for him.

Dusseldorf.—The "Kunstverein für Rheinland und Westfalen" consists of 3009 members, and has a yearly income of 17,361 dollars, of which 7536 dollars are spent in the acquisition of works for distribution by lottery, and 5609 for engravings. Regarding the latter, C. Keller is engaged to execute a very fine and large one of the "Disputa" by Raffaelle, after his own drawing, a master-piece of design. At the same time the "Kunstverein" has undertaken several public works of Art, namely, an altar-piece by Settegast for the S. Maxchurch in Düsseldorf; the frescos of the history of Charles the Great, by Rethel, in the townhouse of Aix-la-Chapelle; and another altar-piece, the "Assumption of the Virgin," by Overbeck, for the dome of Cologne.

Vienna.—The architect, G. Müller, from Solothurn, in Switzerland, has published in the "Bauzeitun" his plan for the completion of S. Maria del Fiore, in Florence. It is rich, beautiful, and original, and quite in unison with the genius of the Italian architecture of the middle ages. The façade, in its present pitiable state, is without any ornament; but the still existing three doorways, the three windows, the division of the interior in three naves, the finished parts of the building, the plans of Arnolfo and Giotto, the great cupola of Brunellescho, and the character of the domes of Orvieto, Siena and Bologna (S. Petronio), created in the mind of the ingenious architect his new design and style. In publishing his plan he anticipates the critical opinion of the masters in his Art, as well in Germany, as in England, France, and Italy. F.

BELGIUM.—Brussels.—A Picture of great importance, by Jean Van Eyck, now in the possession of Mr. Martens Van Rotterdam, a gentleman residing at Courtray, is likely to be submitted to public sale in that city, during the early part of summer. The excessive rarity of Van Eyck's works renders the opportunity of considerable consequence. Mons. Alfred Michiles, in an enumeration of the works of this Painter, published in the History of the Flemish and Dutch School of Painting, written by him, under the auspices of the Belgian Government, says, it was painted for the Abbey of St. Michel. It latterly belonged to Doctor Van Rotterdam, of Ghent, in whose collection it formed a distinguished ornament. At his death the picture passed into the possession of his son-in-law, the gentleman at Courtray above named. Since it has become his property it has been seen by Dr. Waagen, keeper of the Royal Gallery at Berlin, by M. de Boisserée, and other distinguished *cognoscenti*,

JOHN KNOX ADMINISTERING THE SACRAMENT.

ENGRAVED BY J. TALFOURD SMYTH, FROM AN UNFINISHED PAINTING BY SIR DAVID WILKIE, R.A.

IN THE COLLECTION OF JOHN CLOW, ESQ. OF LIVERPOOL.

Printed by Whittingham.

who have unanimously expressed the highest opinions of its excellence and indisputable originalty. The Baron Wappers, with M. De Keyser of Antwerp, two of the most distinguished painters of Belgium, have forwarded the possessor of the picture their formal opinion, saying:—"The Adoration of the Magi, painted by Jean Van Eyck, is, for its preservation, beautiful finish, and composition, one of the most valuable pictures of this great master." The Government of Belgium, desirous of keeping this capital picture in the country honoured by its execution, offered, during the administration of the Count de Theux, the sum of thirty thousand francs, which was, however, refused. A superb Lithography of the largest size has been made from it by Billoin, printed by G. Simonau, of Brussels, and recently published.

THE "SOCIÉTÉ ANONYME," called "*Société des beaux Arts*" in Brussels, has reached the term of its labours earlier than its formation presaged. As its leading object was to prey on the skill and talent of others by pirating at a low cost works for which great capital had been invested in adjoining countries, much commiseration will not be awarded to the deluded shareholders, who have lost their money in seeking a dishonourable profit by re-producing the works of Louis Haghe and D. Roberts. The greater part of the publications of this Society are now offered at a reduction of 40 per cent. upon the original prices. Among other ridiculous enterprises, the Society proposed to publish lithographies of the largest size after the whole of the Pictures ever painted by Rubens, estimated at about 1400 separate subjects. Three alone have been executed, when the vast undertaking dies the death of public apathy and exhausted funds.

The artists of Belgium, residing in the capital, have formed a social re-union under the title of the "Cercle Artistique et Litteraire." A small annual subscription enables them to hire an elegant suite of apartments, on the first floor of the Galleries of St. Hubert, where they meet every evening for social converse. The Society boasts of the names of the most distinguished Painters and Literati of the Belgian metropolis; the tables are well furnished with journals and periodicals, as well as books relating to the Fine Arts. On the walls the members occasionally display the productions of their pencil; some contributed by men of the highest eminence, such as Schelfhout, Madon, Verboeckhover, De Coene and others. Another private undertaking among these eminent artists is more important; it is an evening study of the Living Model, either draped or nude, in a suitably constructed apartment of a private house in the "*Quartier Leopold.*" The scene derives great interest from the many talented persons who are seen intently studying, crayon in hand, the everlasting cigar circulating its fumes around, and the inevitable glass of Faro in attendance. As a curious corollary, the portrait of every member is cleverly caricatured in coloured crayons, and placed on the walls of the Studio.

PARIS.—A young artist, Papety, has executed for the Duke of Montpensier at Vincennes a picture representing the "Royal Family at Greece entering a religious structure;" portraits, we believe, taken by him at Athens for the Duke.

Horace Vernet has been laying before the Academy of Fine Arts the results of his observations during his Eastern travel, on the question of the Dress and Costumes of the Hebrews in Biblical times. His conviction, as already shown in his "Rebecca" and other Old Testament pictures, and now ratified by one of "The Good Samaritan" (the landscape of which represents the veritable road "from Jericho to Jerusalem"), he expresses to be decidedly that the Arabs of the present time continue, with unchanging conservatism, the very dress and manners of life of the old patriarchs, and of the times of our Saviour. Of the interest of the question to artists there is no doubt; and Horace Vernet, from his frequent residences and travels in the East and among the Arabs, and from the number of years during which he seems to have been writing and thinking on the question, has every right to claim authority in the matter. We would quote from the documents he presents, but for our limited space.

Delacroix has finished the most important work he has yet executed, a succession of more than a score of ceiling-pictures in the Library of the Chamber of Deputies. The extent of the work prevents our noticing it at any length on this occasion, but we hope to give a succinct account of it.

O. M.

ASYLUM FOR AGED GOVERNESSES.

WE trust our readers will kindly permit us again to advocate the cause of this most valuable and most needed charity.* We have received some communications from the Provinces, requesting more direct information as to the objects held in view. It is a branch of the Governess' Benevolent Institution; an institution which, powerful for good as it already is, must be considered as yet in its infancy. It was formed to raise the character of governesses—to improve the tone of female education—to aid governesses in providing for their old age,—to assist *privately*, in distress or age, those governesses whose exertions for their parents and families, or other just causes, have prevented such provision. The first attempt to establish this noble institution failed; but it revived under the indefatigable zeal—the astonishing perseverance—of the honorary secretary and his estimable lady, who have carried it forward triumphantly to its present high position. It is now divided into the following branches:—TEMPORARY ASSISTANCE is afforded, privately and delicately, through the Ladies' Committee. ELECTIVE ANNUITIES are granted to aged governesses, secured on invested capital, and thus independent of the resources of the institution. PROVIDENT ANNUITIES, purchased by ladies in any way connected with education, upon government security—the amount received for such payments from 1843 to 1848 is 33,837*l.* 10*s.* 7*d.*

A HOME FOR GOVERNESSES during the intervals between their engagements—which is principally self-supporting.

A SYSTEM OF REGISTRATION free of all expense.

A COLLEGE has been established named QUEEN'S COLLEGE, by Royal permission, under the superintendance of a committee of education—by whom certificates of qualification are given to governesses in any branch of instruction, without fee.

So brief an account of these great movements can give no idea of their extent or utility. Connected with all these, though with an object altogether different, and, perhaps, appealing more than any of them to our best sympathies, will be the "ASYLUM FOR AGED GOVERNESSES;" to afford them home and shelter, when they would otherwise be, as multitudes at this moment are, inmates of the workhouse or the garret, *living—starving*, rather, upon four shillings a-week! The ground on which this monument of GRATITUDE to the friends of our childhood is to be erected, is purchased; and the mason and carpenter will be set to work forthwith, so that there is every reason to hope the Christmas log will burn, and the Christmas dinner be spread, for those venerable relics of education; who, but for exertions—originating in a few individuals—would be, in the heaviest sense, DESOLATE.

The funds, as they at present are, can only provide for four or six aged ladies in the proposed asylum; but who can say how many may be provided for *after* the Bazaar to be held in June?

What a calm and blessed refuge it will be for those who, as we have said, have undergone all the duties and anxieties of maternity, without reaping any of its advantages! What pain it gives to the Ladies' Committee, who constantly hear of cases which it is impossible to relieve! One, enfeebled by age, proves that she became "entirely impoverished by endeavouring to uphold her father's efforts in business." Another "is incapable of taking a situation from extreme nervous excitement caused by over exertion and anxiety." Another penniless, "because she devoted all her earnings to the education of five nieces, who all became governesses." Another, "saved nothing during twenty-six years of education, having supported her mother, three younger sisters, and a brother, and educated the four." We could fill this journal from the first page to the last with such sad cases; and we do intreat our readers to remember, that if they are examples of extreme distress—it is distress brought on not by carelessness or extravagance, but by the exercise of those high virtues and self-denials especially enjoined by GOD, to be practised by those who fight the battle of life beneath the banner of Christianity. It is a cause to interest those whose children have benefited by the care and kindness of a governess—to interest those whose relatives may one day encounter similar trials—to interest especially the sufferers' own fellow-labourers. The gift of 150*l.* will, according to the estimate, add two rooms "to the Aged Asylum," these rooms sheltering for years and years, in this Refuge—long after we who write, and those who read, these words shall have put on immortality—numbers of aged ladies whose evenings of life will not be hastened to a close by the augmented misery of bodily want, in addition to the loneliness of spirit which seems inseparable from the last few years of the teacher's life.

ANNA MARIA HALL.

The Rosery, Old Brompton.

* It is most gratifying when we plead a cause, to find that we have succeeded in establishing proofs of the justice and humanity of what we advocate. Several strangers have written for, and we hope before this, safely received, the "Silver Collecting-cards," which were immediately forwarded. There are very few who could not amongst their acquaintances fill one of those little records of charitable intention and Christian sympathy; many in whom it might be dishonest either to others or themselves to subscribe sovereigns or half-sovereigns would rejoice to give evidence of their good-will, by placing half-a-crown or a shilling on a "Collecting-Card." When a number of these are cast together, they realise large sums. Many who have conscientious objections to Bazaars would be glad to devote what "Lady Betty," or two skeins of purse silk would cost, in a manner their conscience would approve, and give it direct to the Asylum Fund. And what better mode than by collecting various small sums, and returning the card, when wholly or partially filled, to the person it was received from, with a post-office order for the amount?—no transit can be more safe or more certain; no cause come before the WOMEN OF ENGLAND having a higher or holier claim on their best sympathies.

JOHN KNOX ADMINISTERING THE SACRAMENT.

ENGRAVED BY J. TALFOURD SMYTH, FROM AN UNFINISHED PICTURE BY SIR DAVID WILKIE, R.A.

THE exceedingly beautiful picture, which unhappily the accomplished painter did not live to finish, from which this engraving is taken, was lent to us by JOHN CLOW, Esq., of Liverpool, of whose charming and valuable collection of the works of British Artists it is an especial favourite. This collection we shall hope to describe in detail hereafter; for the present, it must suffice to say it contains brilliant examples of Wilkie, Mulready, Maclise, Etty, Collins, Uwins, Jones, Lee, Roberts, Stanfield, Webster, Cope, Herbert, Redgrave, Creswick, Sidney Cooper, Poole, Goodall, Harvey, Haydon, Linton, &c. &c. It exhibits the good taste and sound judgment of the liberal collector; and is an honour to the great city of merchants, where Mr. Clow is universally respected and esteemed. The engraver deserves our thanks, and those of the public, for the able manner in which he has transferred the picture to the steel; copying it literally, adding nothing, making no attempt at effect, but labouring, and most successfully, to preserve the character of the work and the style of the master. It is, indeed, almost a fac-simile of the painting; for there is but little colour in the original; and the heads, as will be seen, are, some of them, little more than indications of the artist's purpose. Enough however was completed to render the picture a valuable legacy: to all lovers of Art it will be a desirable acquisition.

We learn from Wilkie's letters published in his "Life" by Allan Cunningham, that the sketch (here engraved) was commenced in October, 1839. It was intended as a companion to the "Knox Preaching;" and as a companion would have been in due course published. The scene is at Calder House. "The old hall," which had been modernised, he writes, "I am obliged to restore to what will recall an ancient hall of that period: the chimney I ornament: decorate the walls with the pilasters now there to suit; and I must try to renew the carved screen which divided the room in old times from the entrance; I also put in more people, and those more varied in rank, than could well have been there. I mean to put in the Lord and Lady Lorn, the Regent Murray, perhaps also Morton, and the aged Earl of Argyll. I wish also to introduce, in a prominent place, the Knight of St. John (Sir James Sandilands), and whether right or wrong, in armour."

To the plans of the painter this is the only key; the picture, or "all that was ever painted of it," with the brilliant sketch we engrave, was sold at the sale of the artist's works after his death. The former was purchased by the Royal Scottish Academy, and the latter by Mr. Clow; to whom we tender our very grateful thanks for the power to enrich our work by this valuable engraving.

MINOR TOPICS OF THE MONTH.

THE VERNON GALLERY.—In the Report of the Parliamentary proceedings which appeared in the *Times* of February 12, it is stated:—"The Chancellor of the Exchequer, in the absence of Lord John Russell, moved for a select committee to consider of the best mode of providing additional room for works of Art given to the public, or purchased by Parliamentary grants. The necessity for procuring additional accommodation had arisen from the very munificent donation by Mr. Vernon of a large number of pictures to the National Gallery. The trustees of the National Gallery were desirous that apartments should be provided in that building in which these pictures could be shown to the public; meanwhile a room had been hired in which the additional pictures would be exhibited during the present year; it being considered undesirable to take any part of the National Gallery for this purpose. Several modes of providing the additional accommodation required had been proposed, and his noble friend thought it better that a select committee should be appointed, as the requisite arrangements might perhaps involve considerable alteration in the present Gallery."

A committee was accordingly appointed, consisting of the following:—Lord John Russell, Sir Robert Peel, Mr. Hume, Lord Morpeth, Mr. Goulburn, Mr. Baring Wall, Mr. Charteris, the Earl of Lincoln, Sir Benjamin Hall, the Marquis of Granby, Mr. Parker, Mr. Wakley, Mr. D'Israeli, Mr. Vernon Smith, and Mr. Bankes.

Thus far public hopes are excited for a successful result—that we shall possess a National Gallery worthy of the nation. As far as can be judged from the brief speech of the Chancellor of the Exchequer, the idea is entertained of making additions to the present building, although many other arrangements have been suggested. We may fairly presume it is intended, that our public collection should, as much as possible, contain a complete series of the various schools of painting; and although such a series may occupy many years to acquire, we ought not to be again placed in the difficulty of having to seek for sufficient space, but at once construct a Palace worthy of the Arts, and an ornament to the Metropolis.

The munificent gift of Mr. Vernon is, meanwhile, intended to be placed (*pro tem.*) in an auction-room in Charles Street, Berkeley Square, late Mr. Denew's. The locality is unfortunately far removed from the centre of circulation: independently of its inaccessibility, it is of limited dimensions, being about forty-eight feet by twenty-six feet in area, and about twenty feet in length. The lights are lanthorn lights, above a deeply curved ceiling, much obstructed on the southern and western sides. There is another room on the ground-floor, about the size of a small parlour. Of the 160 pictures forming the portion of Mr. Vernon's collection now made public property, scarcely more than a third can be placed as they ought to be for appreciation of their relative merits. More eligible localities which are available present themselves; we trust it is not yet too late to change the destination of these pictures, as the dilapidated condition of the rooms in Charles Street will occupy some time to put in order, besides an outlay of money which may prove considerable, and fail in the desirable intent of enabling the public and foreign visitors to form a just estimate of the beauties of those selected works of British Art. A greater consequence is attached to this consideration, as our own School will now be fairly brought into view for the opinion of European critics.

If we do not enter at greater length into this topic, it is because we believe the room in question is not finally determined upon, and we hope a better may yet be found.

THE ROYAL ACADEMY.—On the 10th of February C. W. Cope, Esq. and W. Dyce, Esq. were elected members of the Royal Academy: their election cannot fail to give very general satisfaction—to the public as well as to the profession. Mr. Cope is mainly indebted for his preferment to the distinguished position he has occupied at Westminster Hall: as yet, perhaps, his painted works have not sustained the repute he obtained by his cartoon; but he is known as an artist of high ability; and he will be a valuable accession to the Academy. Mr. Dyce also established his fame in Westminster Hall: he is now the "Master of Ornament" in the School of Design, of which he was at one period the Director. His works are few; but they are of remarkable merit; he is learned in his Art—in its literature especially so; and in all respects is an ornament to the profession in which he now holds foremost rank.

THE ART-UNION OF LONDON.—The Committee have transmitted their reply to the communication of the Board of Trade: that communication it will be recollected signified the desire of the Board that the Committee should cause the selection of prize pictures, not by prize-holders but by a committee; moreover, that the issue of engravings to subscribers should be abandoned, at least, as far as English Art is concerned; and farther, that a deduction of 10 per cent. should be made from the sums subscribed, with a view to the formation of a gallery. The reply contains the arguments with which the public are familiar; maintaining that the charter expressly provided for the mode of selection adopted; that experience has shown it to be the best for the interest of Art, artists, and the public; that it was never contemplated to give the Board of Trade the power to alter this fundamental law of the Society; that in reality it has no such power, nor any power to interfere with the arrangements of the committee, unless the charter should be 'perverted,' which it is not alleged to have been; and which assuredly it has not been. The reply is limited to arguments against the view taken by the Board as respects the selection of pictures; for it is understood the Board have abandoned opposition to the annual issue of prints, and withdrawn its counsel relative to the deduction of 10 per cent. from the receipts. The Committee express their hope that the Council will see the wisdom and justice of permitting the progress of the Society in its present course; contending that although the mode of selection advised by the Council would give to the Committee "patronage" to the extent of 10,000 a-year, they believe that such a course would be highly prejudicial, if not ruinous, to the Society, and would therefore resolutely decline to adopt it. There is some danger that the issue of this discussion may be the disruption of the Society. The Committee, especially the Honorary Secretaries, have to perform an arduous, laborious, and indeed, thankless task; and if thwarted in the quarter where they might reasonably expect support and encouragement, they may be under the painful necessity of consigning the task of conducting the Institution to hands without skill or experience; under such circumstances we foresee its total ruin.

SOCIETY OF PAINTERS IN WATER-COLOURS.—Messrs. Topham, Duncan, and Dodgson have been elected Associate Members of this Society. They were, until about a month ago, members of the *New* Society of Painters in Water-colours; but in consequence of some differences they seceded from that body, and have entered that of its rivals: they were, we understand, elected unanimously; but there are some painful rumours afloat, which go the length of stating that this unanimous election was a matter pre-arranged, in order to augment the ranks of the older society, which, certainly, of late has found good reason to be jealous of the attractive charms of the younger sister—charms which these secessions will considerably diminish. Thus, the one society will be strengthened, and the other weakened by the act. It would be by no means agreeable to go into this matter, nor indeed have we any right to do so: but it is only just to state that certain documents have been submitted to us, which exonerate these artists from all blame in the matter. The circumstance is much to be regretted; but we are assured—and have obtained proofs in corroboration of such assurance—that their resignation was determined upon before any thought had been entertained of their admission into the Old Society; and that their honour is not in the slightest degree compromised by the transaction. Farther than this it is unnecessary for us to state: the three artists are "men of mark" and of honour; and we shall rejoice that the public will not be deprived of the pleasure and instruction to be derived from their labours.

THE STATUE OF HUSKISSON.—This statue by Gibson was exhibited, it will be remembered, at the Royal Academy, on its arrival in this country from Rome. It was intended for Liverpool, but it has not found an abiding place there. It is now sheltered, we may say, in the Merchants'-room at Lloyd's, on the right of the door on entering. For a work of this class it may be difficult to find a suitable site; but under any circumstances a worse could not have been found than that which it occupies, literally behind the door of a room by no means calculated to do justice to its high character. The figure stands in a reflective attitude, the head thrown forward; but it is here so badly lighted, as even to appear to less advantage than it did in the sculpture-cellar at the Royal Academy. We believe it was *presented* to "Lloyd's" by the estimable lady of the great and good statesman—an act of munificence which ought to have been worthily met. It is a noble work of Art—honourable to the age and country—and reflects the highest credit on the accomplished sculptor.

THE SOCIETY OF ARTS.—The Exposition of British Industrial Art, in connexion with this Society, was opened to the public at the close of the past month—too late to enable us to give even an idea of its contents. We believe, however, it comprises examples of all the best productions of British Manufacture in the leading Arts. We know that great efforts have been made by many manufacturers to contribute to it, and that the arrangements of the society have been liberal and just. We shall, in our next number, review the Exhibition at length—probably engraving some of the principal articles contributed.

C. R. LESLIE, ESQ., R.A., is now delivering lectures at the Royal Academy, in discharge of his duty as Professor of Painting. It would be utterly impossible for us, with the many pressing claims upon our pages, to give more than a mere abstract of these lectures, interesting and valuable though they be; we prefer, therefore, referring our readers to the *Athenæum*, where the first lecture was published entire (No. 1060), and where the others will no doubt appear in due course.

THE LIVERPOOL AND LANCASHIRE ART-UNION.—We stated, in our last, that we had been served with notice of action for libel by the attornies of parties styling themselves "the Committee" of this scheme; our attornies responded, and there the matter rests: we have heard no more of it, and greatly fear it will never come into court. We have not been idle, but had prepared such a case as would have astounded a jury, and, we verily believe, so completely opened the eyes of the public, that schemes to get money in this way would be at once put an end to. For the information supplied to us from many quarters, and the eagerness evinced to give us efficient aid, we are thankful; but as we still cherish some faint hopes that an honest English jury may examine into the matter, for the present we say no more.

THE FREE EXHIBITION.—All the differences which threatened danger to this society have been adjusted; and the Exhibition will open, at the gallery, Hyde Park Corner, early in May: among the other encouraging signs and hopeful prospects are those which arise from its recognition by the Art-Union of London; the committee of which have expressed their intention to permit the prize-holders to select from its walls. All impediments, therefore, having been removed, it becomes the duty and policy of such artists as cannot command advantageous "places" elsewhere to join this society, either as members or exhibitors. The room is well calculated for display: the locality is excellent—situated in the wealthiest and most aristocratic district of London—and for many reasons artists should endeavour to try properly an experiment, the issue of which may be immensely beneficial. We have this month so many claims on our columns as to find it impossible to give to the subject the space to which it is entitled: we shall be in a better condition to do so in our next; meanwhile, we caution such artists as desire to co-operate with the very excellent and not undistinguished committee by whom its affairs are conducted, to lose no time in making the necessary arrangements; otherwise, they must be excluded from its benefits.

POLYTECHNIC EXHIBITION: NEWCASTLE-UPON-TYNE.—An Exhibition of works of Art and specimens of British Manufactured Art will take place, at Newcastle, early in May. The parties conducting it are gentlemen well known and highly respected. Their plans have been well matured: some of them have visited the various manufacturing districts; and we understand they have met with so much encouragement and success as to secure a collection of rare merit and deep interest. We believe full particulars will be found elsewhere: at present we merely refer to them, reserving ourselves for farther remarks next month, when the period for receiving contributions will be close at hand.

SAFETY CHAIN BROOCH.—A very ingenious improvement on the shawl brooch has been sub-

mitted to us. It is fabricated of silver raised in the mines of Devonshire; and has been issued of various patterns—some being very meritorious in design, some mere copies of the old Scottish brooches. Its peculiarity consists in the simple but ingenious manner in which it is fastened, so that the fastening cannot be "undone" by any accident. The mode is difficult to explain: a chain is drawn tight by a tassel (also of silver), which, drooping, secures the brooch; for, to be removed, the chain must be again drawn tight: the point of the pin is protected by a sheath. In all respects, this is a marked improvement, not only for its utility, but its elegance; and its interest is enhanced by the fact, that it is composed of the purest silver raised from British mines. The manufacturers are Messrs. Ellis and Son, of Exeter.

Schools of Art.—Since the appearance of our recent notice of the London Schools of Art, that at 184, Maddox Street, has been reconstituted by Mr. Lowes Dickinson, as a school solely for academical study. In this establishment, drawing, painting and sculptural modelling are taught, in courses assimilating to the arrangements of the ateliers of the French artists, who receive pupils; and in respect of terms, we must say at a rate even below these; and in order to complete as far as possible the education that may be afforded here, it is contemplated to introduce the study of anatomy from the dissected subject. The nude model is set four times a week for three hours each time; the two remaining evenings are occupied in study from the antique, the room being admirably lighted and well supplied with excellent casts.

Books and Periodicals may now be sent by post, in open covers, by pre-paying, if not exceeding one pound in weight, *6d.*; exceeding one pound, and not exceeding two, 1*s.*; and for every additional pound, an additional 6*d*.

Presentation Plate to Lord Ellenborough.—A truly regal service of plate has just been completed by Messrs. Hunt and Roskell, (late Storr, Mortimer, and Hunt) of New Bond Street, as a tribute of respect and esteem to Lord Ellenborough from his friends and admirers in India. The service, consisting of a grand centre-piece, two candelabra, four ice-pails, four dessert-stands, two ornaments for the ends of the table, and one hundred and thirty-two table plates with lotus borders; the entire weight of silver being seven thousand ounces, and the value 6000*l.*; constitutes in the whole the most magnificent subscription presentation we have ever seen. The grand centre presents at the top two figures, Asia crowning Britannia, the pedestal of Indian architecture, with palm trees at the angles. On the panels are the Treaty of Nankin; the arms of Lord Ellenborough, and the inscription: "Presented to the Earl of Ellenborough, as a mark of respect and esteem, by his friends and admirers in India." On the base are seen a captive Affghan, a captive Chinese, and a British sepoy, with the British lion between; in the long panels, views of Calcutta, Canton, and Cabul, the whole supported by recumbent elephants. The ornaments for the ends of the table rise from bases of Indian architecture, supported by Brahminie bulls; one presents a personification of the Ganges reclining under a cotton tree, grouped with a rhinoceros, the other figure represents the Indus reclining under the plantain tree, and grouped with a camel. The designs for the two candelabra show, each, on an appropriately ornamented base, three military figures, whence arises a branch for the lights, supported by entwined vine stems, the whole resting on recumbent camels. The ice-pails are formed of lotus leaves and flowers, supported by plantains and other Indian plants; at the angles of one are a ghobdar, a ryot, and a Nautch girl, and at those of the other a zemindar, a Hindoo woman, and a bheestie, or male water-carrier. The designs for these compositions were made by Mr. F. Howard, and modelled by Mr. Alfred Brown, with infinite nicety and taste; indeed the figures—those of them that show anatomy, are worked out in the silver in a manner more masterly than any figures we have ever seen in that metal; and we may remark, that in the various textures—the elegant lightness of the foliage, the execution of the draperies, and high finish of the figures, (the whole being in frosted silver), this magnificent service of plate has never been surpassed.

Novel Looking-glass.—Our attention has been directed to a looking-glass of a highly ingenious construction, which enables any one using it to have a full view of the back of his head, &c. The mechanism is exceedingly simple: rods of brass are placed parallel to the upper portions of the glass from the handles; then, from the centre of this at the top, a curved piece turns on a swivel, to which piece a small oval glass is attached, and this, being brought round at an angle with the larger glass, affords a view of the back part of a figure standing between the two; in the same manner, but with far more truth than we find by taking one glass in the hand to observe our reflection in another; moreover, it leaves the hands at liberty for any purpose that may be required. It is the invention of Mr. E. West, and must be of infinite service to all who are engaged in the *important* occupations connected with personal adornment, the *artistes* of fashion, as well as to the thousands whose "outward man" is a matter of consideration. The apparatus may be easily fixed to any toilet glass of tolerable dimensions. It may be seen at Mr. Garbanati's, 91a, Newman Street.

The New Houses of Parliament.—A long and somewhat warm discussion on this subject took place in the House of Commons on the 15th ult. Mr. Osborne having volunteered the ungracious task of leading the attack on all parties engaged in this undertaking: Royal Commissioners, architects, builders, ventilators, artists, &c., would have been annihilated at "one fell swoop" by the hon. member, had not Lords Morpeth and Lincoln, Sir R. Inglis, Sir R. Peel, Mr. Milnes, &c., come to the rescue. There is, however, some consolation for those who were assailed by Mr. Osborne in the fact of his own admission that "he is not a man of taste," a truth we certainly are not prepared to gainsay; or rather it is one in which we cordially agree, considering what he is reported to have said on this occasion. The alleged excess of expenditure over the estimate was satisfactorily replied to by Lord Morpeth, who also laid the blame of whatever delay had occurred on the House of Commons, committees of which had the entire control over the erection of the edifice. It is a miserable parsimony that would check the necessary outlay for a building destined to be the nation's own, and which consequently ought to be one that not only our own generation, but the generations succeeding us, can point to with pride and admiration. There are, however, some minds, so framed of mere utilitarian materials, so eager for popular applause, so restless under newly-acquired dignity, that they must be "up and doing," even if action be nothing more than a war of words. Surely in this country the position of an architect, engaged on a great national work, is not an enviable one. Sir C. Wren, Mr. Nash, Mr. Wilkins, Sir J. Soane, had each to bear, during his lifetime, the reproofs of many bitter tongues; and now Mr. Barry is subjected to the same ordeal: but let him take courage; his refined taste and consummate skill will hereafter secure him a conspicuous place in the annals of those by whom the genius of his country is consecrated. The most important part of the debate was the following—a defence of the Fine Arts Commission by Sir Robert Peel:—

"I hear it said that English taste is not accustomed to those productions which have appeared under its auspices. There are gentlemen who contemplated oil paintings as fit decorations for the Houses of Parliament; but you are to consider that the works which have been selected are novel in this country; and you find that those who are acquainted with fresco are surprised at the success which has attended the efforts of our artists. At any rate, every exertion has been made by that commission to call out the latent talent of the country; and no man can see the exhibitions of successive years in Westminster Hall without rejoicing in the opportunities which have been afforded for its development. Many, whose powers were previously unknown, and who had not had the advantage of any connection with the Royal Academy, have shown a knowledge of Art for which the country was quite unprepared. In that respect the Fine Arts Commission has accomplished one of the objects originally contemplated, it having been a matter for consideration whether the erection of the new Houses of Parliament could not be rendered conducive to the promotion of Art."

Wire Rope.—We have received from Messrs. Newall and Co., of Gateshead, specimens of this patented material, which consists of twisted wire-cord, of various degrees of thickness, and made to imitate silver, gold, or copper-colour. It is an excellent substitute for the cord ordinarily used for window-sash lines, hanging pictures, and other such purposes, being perfectly flexible, of great strength, and of course far more ornamental than common twist, which always looks shabby in a room decorated with works of Art.

"Fine Arts Company."—A prospectus of a project, thus headed, took us by surprise. It purports to require 25,000*l.* in 250 shares of 10*l.* each, with a view to "the publication and sale of Engravings and Works of Art." The scheme will at first appear visionary; but it may not be so considered by those who reflect that all large undertakings in this country have been conducted upon this principle; without it, indeed, we should have had no railroads. The plan is, therefore, legitimate; and it may unquestionably be so arranged as to forward the progress of Art. There is no doubt that it originates in a design to forward private interests; but it may, nevertheless, contribute to public good: further than this, we do not desire to say. Mr. Boys, the managing director (acting with six other directors, whose names and addresses are given), has had large experience in the trade; his leading purpose is, no doubt, to dispose of his stock and obtain means to conduct business on a great scale; but he may at the same time issue such publications at such prices as will considerably aid the cause of the artist; and if he procure 2500 partners instead of one or two, the public may be the gainers. While, therefore, we are not disposed to advocate this scheme, without more inquiry and better information, we are by no means disposed to decry it: its practicability is a matter which concerns those by whom it has been undertaken.

Two objects, which at least commend themselves by their novelty, are lying on our table. One is an inkstand, called "Pershouse's Self-acting Diaphragm Inkstand;" the other, "Pershouse's Postage Stamp Affixer." The former has attached to the lid of the cup containing the ink, and beneath the hole through which the pen is dipped, a piece of caoutchouc or some other similar material; this, on the pen being withdrawn, closes up again the opening, and preserves the ink air-tight, so that it is not liable to be dried up, or become thick. The "Affixer" is a small cylindrical piece of metal, with a movable button at the top, which, being pressed down, forces out at the other end four sharp points upon the stamp already wetted on a sponge contained in the box; the stamp may thus be taken up, transferred to the letter, and when the pressure is withdrawn from the button, the Affixer presents a flat surface of sufficient weight to cause the stamp to adhere.

Precocity of genius is not always indicative of future excellence; yet the biographies of great men frequently show their particular talents to have been developed at an early age. There is a fine, intelligent orphan boy, eight years of age, at the counter 439, in the Soho Bazaar, where he may be seen any afternoon, with a pair of scissors in his little hand, cutting out from paper, landscapes, figures of men and animals, trees, and an infinite variety of objects with inconceivable spirit and accuracy. He works with remarkable rapidity, and without any apparent preconceived idea of what he is about to form, his instrument running on, almost without intermission, from the beginning to the end of each subject. His name is Charles A. Barker, and visitors to that fashionable lounge will perform an act of kindness to a highly ingenious little fellow who will take the trouble to notice his performances. We understand he possesses a good notion of modelling; there may be here the germ of some future great sculptor, destined to hold high rank among the worthies of his country.

The Transparent Ventilator, manufactured by Messrs. Jackson of Oxford Street, is a simple yet effective contrivance for introducing air without draught into an apartment; as well as for curing that intolerable nuisance, a smoky chimney. It consists merely of a plain frame or box, which may be inserted into any window-sash; on the outer side of this box, a glass rack is placed horizontally to admit air; which is also excluded, when necessary, by means of a common pane of glass fixed inside, and made to move up and down by a pulley-line attached to the side of the window, as one would draw up or let down a Venetian blind. To persons of sedentary habits, in the sick chamber, and indeed in every apartment of a dwelling-house, as well as in the pent-up factories, where scores and hundreds of emaciated beings are congregated, the introduction of this ventilator must be invaluable: it is an admirable substitute for the old, noisy mode of introducing air by means of the tin wheel, inserted into the pane of glass; and, indeed, is far superior to any other method with which we are acquainted.

REVIEWS.

THE BRITISH ANGLER'S MANUAL. By T. C. HOFLAND, Esq. New Edition, revised and Enlarged. By E. JESSE, Esq. Published by H. G. BOHN.

The makers of fishing-tackle are beginning to be active, and the lovers of the gentle craft are looking forward to southern breezes in April and May. This beautiful and useful book cannot be reviewed at a better time; it has given us a foretaste of enjoyment; we have felt a soft wind come over our heated brow; heard the gentle ripple of an eddy full of promise; and already landed a trout in season upon the sloping bank of a fragrant meadow—panting after half an hour's play. It is not only Wordsworth's "Susan" who can shut eyes, ears, and heart upon the noisy and busy Strand—who can see

> "Bright volumes of vapour through Lothbury glide,
> And a river flow on through the vale of Cheapside."

We shall hope, ere the coming spring is far gone, to realise joys we have been indulging in fancy, taking with us this pleasant book as a guide, a stimulus, and a companion. To us it is associated with many pleasures; we have been beside the author while making some of the sketches it contains; we have landed many a prize under his ken and by his counsel; and have been taught by his example, as well as by his precept, how to value a fair scene and to play a strong fish. Mr. Hofland was a good artist and a good angler; and his book, although by no means as extensive as he originally designed it to be, is full of valuable information and useful axioms, derived from long practical experience by the side of nearly all the best rivers of England. In this edition, with all he wrote and pictured, we have many important additions. The engravings, both on steel and wood, are very numerous; while the added matter by Mr. Jesse is exceedingly pleasant and profitable.

THE MIRACLES OF OUR LORD. Illuminated by H. NOEL HUMPHREYS. Published by LONGMAN & CO.

This is an elaborate attempt to imitate the richly illuminated books of the fifteenth century, by means of chromo-lithography. *Thirteen* distinct printings have been employed to produce the effect, in the more important pages, and considering the extreme difficulty of *registering* the successive printings one over the other, the result is absolutely astonishing; in some of the figures, the St. Matthias for instance, or the St. John, the most careful pencilling by hand could scarcely have done more in this style of Art.

The interlaced borderings which form themselves into niches, for the reception of a series of figures of the apostles, after the old masters, are extremely rich and varied: and, what is still better, are of entirely original design; and show what can be achieved by *studying* the works of the old illuminators, without servilely copying them. This richly illuminated volume is from the pencil of Mr. Noel Humphreys, whose last year's volume (The Parables of our Lord) in another style, perhaps equally rich, we noticed in terms of high approval. To this admirable artist we are indebted for the advance this interesting Art has made of late years, and its increased and increasing popularity; but we owe much also to the spirit and enterprise of the publishers, who, in issuing such costly works, must look more to fame than to profit. It is not a little singular that while printing in its early and rude state, was a death-blow to the Art of illumination, recent improvements in printing appear likely to be the means of restoring it.

THE PICTORIAL BOOK OF BALLADS: TRADITIONAL AND ROMANTIC. With Introductory Notices. 2 vols. Edited by J. S. MOORE, Esq. Published by HENRY WASHBOURNE.

A more extensive, but by no means so choice a collection as that which Mr. S. C. Hall edited some five years ago: these volumes indeed cannot pretend to compete with the "Book of British Ballads," the illustrations to which were, for the most part, rare and beautiful works of Art—such as have not been surpassed in wood engraving. This successor occupies a wider field; embracing a large number of modern compositions as well as nearly all which Percy gathered, several of the best of Evans' collection, some of Ritson's, and a large proportion of those to be found in the Minstrelsy of the Scottish Border, mingled with others—results of the researches of the Percy Society. Mr. Moore has performed his task with skill and industry: he has stated some new facts in his prefatory remarks; and appears to have entered fully and with ardour into his subject—a subject of exceeding interest, the study of which cannot fail to give delight. We are not favoured with the names of the artists who have produced the designs—a grievous and culpable oversight; some of them are decidedly good, and very few of them inferior. Taken altogether as a cheap collection of the rich treasures of Ballad lore, the volumes deserve a warm recommendation: to the general reader they may supply a high treat; while the artist will find them full of valuable themes. The work is, indeed, an acquisition of no ordinary importance, for there is no other collection that contains so great a variety of "fine things." There are some ballads that might have been omitted: parodies should never have had places here: and there are a few collections which the editor has unwisely or unfortunately overlooked. We feel it would not be difficult for him to form a third volume, quite as good as the two for which we give him thanks.

THE PICTORIAL GIFT-BOOK: LAYS AND LITHOGRAPHS. The Lithography by F. SCHENCK. Published by MENZIES, Edinburgh.

This beautiful volume contains some thirty poems, the compositions of David Bedder; they are graceful and eloquent, and not unfrequently original and powerful. We refer to it rather as a work of Art, the production of a provincial press—if it be not disrespectful so to speak of the Scottish metropolis, where Art, in all its departments, has found a worthy home; where the painter, the sculptor, and the architect have been achieving "great things," and where it appears the comparatively subordinate art of printing is also able to flourish. The work contains examples of lithography and chromo-lithography, quite equal in merit to any that have been produced in London. The title-page is a most elegant design, the chief feature of which is the thistle; it is executed in chrono-lithography, and is an admirable specimen of skill and judgment. The other prints, of which there are many, are of varied character—landscapes, portraits, scroll-work in combination with figures, outlined groups, busts, &c. Among these, the most striking print is a fanciful portrait of Shakspeare, perhaps as perfect a specimen of lithography as we have yet issued in this country. The object of the lithographer, who is also it would appear the printer, is so to vary the contents as to give examples of the several styles of lithography, with a view, we may presume, to act as an advertisement for him in his art. The book cannot fail to promote his object extensively: it would be difficult to have lithography, in any of its branches, better done in any country in Europe; and we rejoice to find that the artists, lovers of Art, and the public of Edinburgh, have so valuable and important an auxiliary close at hand.

ARCHITECTURAL SKETCHES ON THE CONTINENT. Drawn and Etched by GEORGE TRUEFITT, Architect. Published by MASTERS.

The treasures of Medieval Art are still untold. Numerous as are the works illustrating them, every capable observer may still find subjects for his pencil and his pen, full of beauty, and unknown. Collections of such memoranda are of the greatest service to the modern architect, serving, as they do, to suggest fresh ideas and new combinations.

On the continent especially, although the larger churches and buildings are tolerably well known, a wide and important field remains unworked.

The volume before us, which contains sixty different subjects, drawn on the spot, and etched by the author, consists chiefly of details, and includes many very curious spires, mostly covered with slate, which have been little examined by English antiquaries; also several interesting specimens of iron-work, examples of wood-work, and a few grave-crosses.

Mr. Truefitt shows himself a thorough master of the pencil, and has produced a work of very considerable merit, which we have no hesitation in recommending to such of our readers as are interested in the matter which it illustrates.

THE PEASANT AND HIS LANDLORD. By the BARONESS KNORRING. Translated by MARY HOWITT. Published by RICHARD BENTLEY.

We owe the accomplished translator a deep debt of gratitude for the perseverance she has shown in introducing another Northern author of distinction to our literature. Historians and travellers are valuable contributors to the great book of knowledge, but a faithful picture of domestic life can rarely be obtained, except from the pens of such writers as Miss Bremer and the author of "the Peasant and his Landlord.

Mrs. Howitt, in the preface which introduces the Baroness Knorring to our notice, says, "that in her own country she stands side by side with the author of 'The Home,' and 'The Neighbours,' and is well worthy to take her place beside Frederika Bremer and Hans Christian Andersen. We quite agree with Mrs. Howitt, and think the Baroness has some attributes of higher class than either of the others. Miss Bremer is more tender, more delicate, more feminine, in her delineations than Madame Knorring; and Hans Andersen, so buoyant, so gay, so imaginative, has less of purpose in his writings than either of the "northern lights" we have mentioned—he is always charming in detail, but rarely satisfactory in conclusion. The Baroness Knorring is stern, and steady, and straightforward, in the working of her fine story. There are expressions and some "bits" of scenes that we would were altered or blotted out; but even *they* are stamped with the value of *truth*, as delineating the character of the full-hearted but coarse peasant. Despite all we have read by Miss Bremer, these volumes possess the *power*, if not the *charm*, of novelty; but we entreat the reader earnestly not to halt by the way, as at one time we were half inclined to do, finding the earlier scenes tedious from their minuteness, but to go on until about the middle of the second volume, when the strength and justice of the story, its faithful truth and fearful retribution, stand bravely forward—giving a lesson never to be forgotten, and which every parent should ponder over before tempting a child to enter into an unloved wedlock for the sake of worldly advantage. It is no maudlin lesson, with a tag of morality as a text, but a magnificent fresco from the life—all the characters (and some of them are as disgusting and almost as great as Caliban), are well placed upon the canvas, and true to their colours from first to last. The peasant "Gunnur" is a sample of the highest and purest nature.

Nothing that "Mother Ingrid" says or does could be done by any other than the deep-hearted, gentle, silent, yet ambitious parent of Gunnur, and the spotted "Lena" is so dark a reality, that, woman and handsome though she be, she is so unpleasant to think upon, that it is like escaping from the gloom of a cavern to turn to her bright-haired and pure-minded sister, "Elin," a self-conqueror where conquest is most difficult, and where it could never be achieved but by a power given from above. We are glad to have a translation so free from the contaminating apologies for vice and maudlin sentiment of *Sue-ism* and *Soulie-ism* and *Sand-ism*, as this Swedish story. The Baroness Knorring delineates the faults and vices of the national character, because they are necessary to the development of her object: not like the French novelists we have named, who revel in the sin! Religious faith is the power by which the noble Swedish lady shows that sin can be repelled, and she bears the holiest testimony to the sacredness and sanctity of the marriage vow, which it is the pleasure of the French school to consider as a millstone round the neck of a perpetually shifting inclination.

We do not recommend these volumes to the young because we would preserve the maiden mind taintless of even the knowledge of vice; we would, as long as possible, preserve the snow without a shadow; but all who seek to learn the peculiarities of the Norse country, or to compare the workings of Nature, under the varied operations of mind and circumstances in another land, with our own home influences,—those who *feel* the inklings of ambition, and desire that the young should consider diamonds as the stars of heaven, and gold as the overlayer of all sin—those who would know not only what is yielded to, but what is resisted and triumphed over, by many who struggle with their own hearts, will take deep interest in these pages. Mrs. Howitt's translation is beautifully rendered; whatever this lady does is well done, and when we consider all she does, this is no small praise.